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I.—1829 Feby 25-28 | Joseph Miller | English and modern coins and medals, ancient deeds, old china etc. 579 lots, 35 p. pr. nr. 1-36

II.-1844-[Duke of Devonshire] | March 18-24 Pt. I., Greek and Roman coins. 1286 lots. 96 p. priced and named;—Pt. II. March 26-30. Saxon and English coins. 757 lots, 60 p. priced and named. pr. nr. 1-96 and 1-60

III.-1847. May 6-13. | Lieut. Colonel Durrant |. Engravings. 922 lots, 63 p priced. pr. nr. 1-63

England

CATALOGUE

OF THE

VERY SELECT & VALUABLE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF THE LATE

LIEUT. COLONEL DURRANT,

Of Lowestoft in Suffolk, and Wimpole Street, London;

CONSISTING OF

HIS VALUABLE SERIES OF

ENGRAVED BRITISH PORTRAITS,

COMMENCING WITH THE EXTREMELY RARE SERIES OF

THE BAZILIωLOGIA,

WHICH INCLUDES

THE WORKS OF ELSTRACKE, VAUGHAN, DELARAM, PASS, &c.

AND CONTINUED BY THE

WORKS OF THE MOST DISTINGUISHED ENGLISH ENGRAVERS.

ALSO,

THE WORKS OF REMBRANDT,

AND OF

BERGHEM, OSTADE, BOTH, PAUL POTTER, CORNELIUS VISSCHER, AND OTHER DUTCH MASTERS.

BEAUTIFUL SPECIMENS OF THE WORKS OF ALBERT DURER, &c.

FINE EXAMPLES OF THE FRENCH SCHOOL,

INCLUDING THE WORKS OF

EDELINCK, NANTEUIL, MASSON, WILLE, BALECHOU, &c. &c.

WORKS OF SIR R. STRANGE, BARTOLOZZI, WOOLLETT, &c.

MATCHLESS COLLECTION OF THE WORKS OF HOGARTH

WHICH WILL BE SOLD BY AUCTION,

(IN PURSUANCE OF THE WILL OF THE DECEASED,)

BY MESSRS.

S. LEIGH SOTHEBY & CO.

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On THURSDAY, the 6th of MAY, 1847, and Six following Days,
(Sunday excepted) at ONE o'Clock precisely.

To be Viewed on Tuesday and Wednesday previous, and on the Morning of each Day's Sale, until 12 o'clock, but not during or after the Day's Sale. Catalogues to be had at the Place of Sale, and of Messrs. STONE & TURNER, 57, Jermyn Street.

Printed by J. DAVY & SONS, 137, Long Acre.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between two or more bidders; the lot so disputed shall be immediately put up again.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV.—The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, S. Leigh Sotheby & Co. will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two Days after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. Leigh Sotheby & Co. will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

PREFACE.

In submitting to the public the Catalogue of the Collection of Engravings formed by the late Lieut. Col. Durrant, it is almost needless to expatiate on their merits. So long and well known was the late possessor, and so ardent in his pursuit, that but few public sales during the last thirty years were unattended by him.

The beauty of the impression and perfect preservation of the print was an object of his most careful solicitude, and in numerous instances has a print been exchanged until the finest one could be procured. A collection, therefore, of so much beauty seldom occurs, there being scarcely an impression that may not be considered of the finest quality.

His great delight was in obtaining the finest old English Portraits of the most remarkable characters in British history; and to this portion of his collection we would particularly direct the attention of Amateurs, no such series, as to beauty of condition, having ever been before formed.

In regard to the works of the Old Masters, there will be

found some exquisite examples, the acquisition of which would reflect credit on any possessor of them.

The works of Hogarth are of extraordinary quality, being not only in the earliest states, but in their original purity of condition.

It is proper to notice, that the works of Faithorne and Hollar, which were in the choicest states, have been bequeathed to an old friend, thus accounting for the absence of such productions in the present collection.

Wellington Street, Strand.

CATALOGUE

OF

THE VERY VALUABLE

COLLECTION OF ENGRAVINGS,

THE PROPERTY OF THE LATE

LIEUT. COLONEL DURRANT.

FIRST DAY'S SALE.

WORKS OF REMBRANDT.

PORTRAITS OF REMBRANDT.

The Numbers refer to Daulby's Catalogue.

LOT					
1	Portrait of Rembrandt, and his Wife, (24) *very fine, with margin, from the Barnard Collection* .	1	1	0	,,
2	Rembrandt in a mezetin cap and feathers, 1638, (25) *very fine*	1	,,	0	,,
3	PORTRAIT OF REMBRANDT in a cap, the hair flowing down his back, dated 1639, (26) FIRST STATE, OF GREAT RARITY, being BEFORE THE RIM OF THE CAP WAS CONTINUED ROUND THE HEAD . .	1	10	15	,,
4	The same Portrait, with the cap continued round the head, (26) *remarkably fine,—from the Collection of Thomas Wilson*	1	6	17	6
5	Portrait of Rembrandt drawing, (27) with the Landscape, *on india paper, very fine* . .	1	1	1	,,
6	PORTRAIT OF REMBRANDT, in an oval, (28) in a cap with feather, *extra fine, before the squares were cut from the angles,—from the Denon Collection* .	1	12	12	,,
7	The same Portrait, (28) with the angles cut off	1	,,	5	,,

SACRED SUBJECTS.

8	Abraham entertaining the Angels, 1656, (30) *very fine*	1	1	0	,,
9	Abraham sending away Hagar and Ishmael, 1637, (31) *extra fine* . . .	1	1	3	,,

3 15 . 10 Abraham and his son Isaac, 1645, (32) *very fine, with much burr on the edge of the plate;* and copy . 2

1 2 „ 11 Abraham and his son Isaac, (32) *extremely fine, with much burr, a very early impression* . . 1

1 5 „ 12 Abraham's Sacrifice, 1655, (32) *very fine* . 1

4 4 „ 13 Joseph relating his Dream in the presence of his Father and Mother, 1638 (37), *first state, before the turban and curtain were shaded,—from the Barnard Collection* 1

9 10 „ 14 THE TRIUMPH OF MORDECAI, (39) BRILLIANT, RICH WITH BURR,—*from the Collection of Thomas Wilson* 1

6 17 6 15 THE ANGEL APPEARING TO THE SHEPHERDS, (43) *remarkably fine, with margin,—from Mrs. Lattin's Collection* 1

„ 12 „ 16 The Nativity, a Night Piece, (45) *with the planks, but very fine, with margin* . . 1

„ 19 „ 17 The Presentation in the vaulted Temple, *with the calotte on the head of Simeon,* (49) *very fine* . 1

10 10 „ 18 THE LITTLE LA TOMBE, REMARKABLY FINE, WITH THE BURR, (66) *with margin,—from the Barnard & Baker Collections* 1

1 2 „ 19 The Tribute to Cæsar, (67) *first state* . 1

1 5 „ 20 Our Saviour driving the Money Changers out of the Temple, 1635, (69) *first state,—from the Josi Collection* 1

1 11 „ 21 Jesus and the Samaritan Woman at the Well, 1658, (71) arched above, *very rich, with the burr,—from the Denon Collection* 1

8 „ „ 22 THE HUNDRED GUILDER PRINT, Christ healing the Sick in the Temple, (75) *fine, with large margin* 1

5 „ „ 23 The Good Samaritan, (77) *first state, before the horse's tail was shaded,—from Mr. Serjeant's Collection* 1

7 7 „ 24 The same print, (77) *with the tail shaded, a remarkably fine impression, with margin,—from the Baring Collection* 1

1 18 „ 25 Our Lord in the Garden of Olives, (78) *very rich with burr,—from the Josi Collection;* and the counterproof 2

17 10 „ 26 THE LARGE ECCE HOMO, (83) *extra fine, but with the cross shadings over the face* . . 1

9 10 „ 27 THE DESCENT FROM THE CROSS, the large plate, (84) *before the address, very fine, with margin,—from William Seguier's Collection* . . 1

2 10 „ 28 Descent from the Cross, a Night Piece, *very fine, with margin,—from the Collection of Sir Joshua Reynolds* 1

„ 6 „ 29 Our Lord and the Disciples at Emmaus, (90) *second state;* and Abraham's Sacrifice, (32) *with margin, fine* . 2

30 Christ and the Disciples at Emmaus, the small plate, (91) *extra fine,—from the Barnard Collection* . 1 2 3 "

31 St. Peter and St. John at the beautiful Gate of the Temple, (94) *rich with burr,—from the Josi Collection* . 1 1 2 "

32 St. Philip baptizing the Eunuch, (95) *a beautiful impression,—from Gevers Collection* . . 1 2 12 6

33 Martyrdom of St. Stephen, (98) *very fine,—from the Josi Collection* . . . 1 1 9 "

34 St. Jerome seated at the foot of a tree, (100) *very fine,—from the Dimsdale Collection* . . 1 " 10 6

35 ST. JEROME SEATED AT THE FOOT OF AN OLD TREE, (102) PROOF BEFORE THE NAME OF REMBRANDT, ON INDIA PAPER, EXTREMELY FINE . 1 10 10 "

36 The same print, (102) *with the name of Rembrandt, on india paper, with powerful effect of burr* . 1 5 5 "

37 The same print, (102) *on plain paper,—from Robert Dumesnil's Collection* . . 1 1 17 "

38 ST. FRANCIS PRAYING IN A WOODY LANDSCAPE, (107) EXTREMELY RICH WITH BURR, AN IMPRESSION OF GREAT BEAUTY,—*from the Wilson and Seguier Collections* 1 13 13 "

FANCY PIECES.

39 The Little Goldsmith, (119) *very fine, with the burr, on india paper;* and another impression, *on plain paper* 2 " 10 "

40 The Pancake Woman, (120) *extra fine, with margin,—from the Baring Collection* . . 1 6 8 6

41 The Sport of Kolef, (121) *fine* — 1 " 4 "

42 The Little Jews' Synagogue, (122) *first state, the right foot of the Jew near the front is not crossed, and other parts unfinished;* and another impression, *in the finished state* 2 7 5 "

43 THE MARRIAGE OF JASON AND CREUSA, (114) *first state, before the crown on the head of Juno, and before the robe of Medea was lengthened, and without the Dutch verses, extra fine, on india paper, with margin* — 1 14 " "

44 THE SAME, *also in the first state, but printed on plain paper,—from the Collections of Barnard and Edwards* 1 7 " "

45 THE SAME, *in the second state, with the crown on the head of Juno, but before the verses, very fine* . 1 3 10 "

46 The Travelling Peasants, (129) *an unusually rich impression* 1 " 10 "

47 An old Man with a Boy holding an apple, (132) most probably intended for Abraham with his son Isaac, *very fine* 1

48 BEGGARS AT THE DOOR OF A HOUSE, (170) *very fine, with burr* 1

LANDSCAPES.

49 View of Amsterdam, (202) *fine;* and the copy 2

50 THE THREE TREES, (204) BRILLIANT, WITH MARGIN,—*from Mr. Sarjeant's Collection* . 1

51 The Three Trees, (204) *a very powerful counterproof* 1

52 A Village near a high road, arched, (209) *very fine, with the burr, from the Collection of Thomas Dimsdale* 1

53 Landscape with a square Tower, (210) *very fine, with the burr, the sky uncleaned* . . 1

54 A LANDSCAPE OF AN IRREGULAR FORM, (213), *very fine, with the burr, extremely scarce,—from the Josi Collection* 1

55 Long Landscape, in which is the square tower, (215) *very fine* 1

56 Landscape with a flock of Sheep, (216) *very fine, with burr, and with margin,—from Pole Carew's Collection* 1

57 Village near the side of a Canal, (219) *very fine* 1

58 LONG LANDSCAPE WITH COTTAGE AND DUTCH BARN, (217) BRILLIANT, WITH MARGIN,—*from the Baring Collection* 1

59 Arched Landscape with an Obelisk, (218) *very fine, with the burr, the sky uncleaned* . . 1

60 The same, (218) *an impression without the burr* 1

61 Cottage with the white pails, (224) *very fine* . 1

62 Rembrandt's Father's Mill, *extremely fine, with the burr in the sky* . . 1

63 Pair of small Landscapes, one with two swans, the other with a boat, (227) *very fine* . . 2

64 Landscape with a Cow drinking, *with the burr, the sky uncleaned* 1

65 Landscape with a barn and a Man sketching, (211) *very fine* 1

66 The Flight into Egypt, in a richly wooded Landscape, in the manner of *Elsheimer*, (56 of Daulby) *very fine* 1

EARLY BRITISH PORTRAITS,

INTITLED

THE BAZILIωLOGIA,

OR

BOOK OF KINGS AND EMINENT MEN DURING THE REIGNS OF ELIZABETH AND JAMES I.

This extremely rare and interesting Series of Portraits is esteemed the most valuable Book of Prints existing. They were originally published *as separate publications*, at different periods of the reigns of Elizabeth and James I., but were occasionally sold as one series, with a title prefixed intitled "Basiliωlogia, or a Book of Kings, being the true and lively Effigies of all our English Kings," &c. London, 1618.

So rare is this Collection, that but five or six copies have been discovered, and they materially varying both in number of plates and beauty of impression, —the most complete was the celebrated De la Bere volume sold by Mr. Christie on March 27, 1811,—which contained 152 Portraits, and produced £601. 15*s*. Another was the Fife Volume, sold by Mr. Stewart on February 14, 1812, which contained 153 plates, and brought £

Two or three other copies have since been discovered, but with a far less number of plates. The whole of these volumes have been cut up and sold separately,—the rarity therefore of anything like a perfect series is proportionably increased. It is to be remarked, that while each of these volumes contained some fine impressions, others were very indifferent; and so are the few volumes still existing in their original form, of which there are two in the Bodleian Library, (varying in the number of plates), and one in the Bibliotheque at Paris.

The present Collection was formed out of the sales of the above mentioned volumes, and others procured from the celebrated Collections of Portraits formed by Bindley, Sykes, Dowdeswell, Towneley, Horace Walpole, &c., and may justly be considered the most beautiful existing, both in regard to the brilliancy of impression and purity of preservation. Many of the plates have been frequently changed, when a finer impression was to be procured, and that without regard to expence,—the series having cost Col. Durrant upwards of £500.

They are also highly valuable in connection with the history of English Art, being the first published British Portraits, and chiefly by native artists.

ROYAL FAMILY.

67 William the Conqueror, in armour, holding a sword, by R. Elstracke, *sold by Compton Holland, brilliant,—from the Sykes Collection* . . 1 .. 17 ..

68 William Rufus, *(from the Sykes Collection)* and Henry I., both by Elstracke, *sold by C. Holland, very fine* 2 .. 16 ..

69 Stephen, and Henry II., both by Elstracke, *both sold by C. Holland, very fine* . . 2 .. 16 ..

"	10	"	70 Richard I. and John, both by Elstracke, *both sold by C. Holland, very fine,—from the Sykes Collection* 2
"	10	"	71 John, by Elstracke, *proof, before the date* 1216, *sold by C. Holland* . . 1
"	10	"	72 Henry III. and Edward I., by Elstracke, *the former with address of C. Holland, the latter without the address, very fine* 2
"	10	"	73 Edward II. and Edward III., by R. Elstracke, *both with the address of C. Holland, very fine* . 2
"	10	"	74 Edward the Black Prince, holding a tilting spear, by R. Elstracke, *sold by C. Holland, remarkably fine* 1
"	10	"	75 John of Gaunt, Duke of Lancaster, holding a sword, by George Yates, *sold by Roger Daniell, fine and very rare* 1
"	10	"	76 Richard II. and Henry IV., by Elstracke, *both sold by C. Holland, very fine* . . 2
"	10	"	77 Henry V. and Henry VI., by Elstracke, *both sold by C. Holland, very fine* . . 2
"	15	"	78 Henry VI. and Edward V., by Elstracke, *both sold by C. Holland, very fine* . . 2
"	10	"	79 Richard III. and Henry VII., by Elstracke, *both sold by C. Holland, very fine* . . 2
"	10	"	80 Henry VII., by Elstracke, *sold by C. Holland, first state, with the head in its original state, extremely scarce.* It would appear that the head was altered by the hand of Delaram, as seen in the preceding lot . 1
1	8	"	81 Henry VIII., with sceptre and globe, by Francis Delaram, *sold by Sudbury and Humble, a beautiful impression* 1
1	"	"	82 Henry VIII., another impression of the preceding, *almost as fine and with larger margin* . 1
"	15	"	83 Henry VIII., full face, holding a sceptre and orb, *sold by Hen. Balaam, in very fine state* . 1
1	"	"	84 Queen Anna Boleyn, by R. Elstracke, *sold by C. Holland, very fine* . . 1
"	17	"	85 James IV. of Scotland, holding a thistle, *sold by C. Holland, very fine* . . 1
1	7	"	86 Edward VI., with the prayer he made shortly before his death, by Simon Pass, *sold by G. L. in Loathburi, very fine,—from the Bindley Collection* . . 1
1	"	"	87 Edward VI., same as the preceding, *equally fine, with broader margin* . . 1

88 Queen Elizabeth, in magnificent dress, holding the sceptre and orb, by Francis Delaram, *sold by Sudbury and Humble, (nine lines of verse beneath) brilliant* 1 2 11 "

89 Queen Elizabeth, same as the preceding by Delaram, and another by R. Elstracke, *sold by Sudbury and Humble,*—below,
"*Shee was, Shee is, what can there more be said,*
In earth the first, in heaven the second maide." 1 2 10 "

90 Mary Queen of Scots, richly habited, with sceptre and orb, by R. Elstracke, *sold by C. Holland, extremely fine* 1 3 11 "

91 Henry Lord Darnley, "*Father to our Soveraigne Lord James,*" by Elstracke, *sold by Geo. Humble, very fine* 1 3 15 "

92 James I., with sceptre and globe, in broad hat, by Simon Pass, *sold by C. Holland, fine* . 1 1 " "

93 Henry Prince of Wales, in robes of the Garter, holding a truncheon, by Francis Delaram, *sold by C. Holland, extremely fine* . . 1 1 1 "

94 Frederick King of Bohemia, in ornamented armour, with names in circles of his children above, *sold by George Humble, very fine* . . 1 " 17 "

95 Prince Frederick, "*First begotten Son of y^e^. thrice illustrious Frederick y^e^. fifth Count Palatine,*" when a child, holding a rattle and ball, by Francis Delaram, *sold by C. Holland, extremely fine* . . 1 1 17 "

96 Charles I. when Prince, inscribed "*Prince of Great Britaine and Ireland, Duke of Cornwall, York and Albany,*" in dress of the order of the Garter, by Simon Pass, *sold by C. Holland, brilliant and of the utmost rarity* 1 2 8 "

97 Charles I. when Prince, inscribed "*Duke of Cornwall, &c.,*" in laced frill, the George pendant from a riband, by Simon Pass, *sold by C. Holland, very fine and rare* 1 " 10 "

98 Charles I. when Prince, same print as the preceding, but inferior in impression; Charles as Prince of Wales, by Delaram; Small Head, by S. Pass; and Philip III. of Spain, by Elstracke . . 4 " 17 "

99 Charles I. when Prince of Wales, full face, four Latin lines beneath, by Crispin de Pass, *brilliant* 1 7 " "

100 Charles I. when a boy, inscribed "*Duke of York and Albany,*" four Latin lines beneath, *proof, before the name of the engraver;* and old copy of the same 2 " 18 "

NOBILITY.

101 BRISTOL, JOHN DIGBY, EARL OF, with the staff of Lord Chamberlain, *are to be sold by George Humble, in its earliest state,* BRILLIANT *(the finest known)—from the Strawberry Hill Collection* . 1

102 BUCKINGHAM, GEORGE DUKE OF, WHEN EARL OF BUCKINGHAM, nearly full face, with broad frill, the George pendant from a riband, by Simon Pass, 1617, L. Lisle *excud.*, OF EXTREME RARITY, *only three impressions being known,—from the Strawberry Hill Collection* 1

103 Buckingham, George Duke of, when Marquis of Buckingham, three quarters, a Cupid with festoon of fruit above, by Simon Pass, *extra fine,—from the Towneley Collection* 1

104 Carlisle, James Hay, Earl of, inscribed "*James Lord Hay, Baron of Saley,*" by Simon Pass, *sold by Sudbury and Humble, very fine* . . . 1

105 Cumberland, George Clifford, Earl of, in armour, holding a truncheon, by R. Vaughan, *sold by C. Holland, extra fine* 1

106 Devon, Charles Blunt, Earl of, Baron Montjoy and Knight of the Garter, *are to be sold by H. Balaam, very fine in state and of the utmost rarity,—from the Fife and Towneley Collections* . . . 1

107 DORSET, RICHARD SACKVILLE, EARL OF, by SIMON PASS, *sold by Sudbury and Humble, the finest impression known, —from the Sykes Collection* . 1

108 Essex, Robert Earl of, the favorite of Elizabeth, in a high hat and feathers, probably by Elstracke, C. Holland *excud.*, *extra fine* . . . 1

109 Essex, Robert Earl of, the Parliamentary General, when a young man, by R. Elstracke, *sold by C. Holland, fine and very scarce* . . . 1

110 Hamilton, James Marquis of, by R. Vaughan, *sold by Roger Daniel, in fine state,—from the Fife and Towneley Collections* . . . 1

111 HOLLAND, HENRY RICH, EARL OF, in armour, trophies of arms in the corners, inscribed "*Henry Rich, Knight, Captaine of the Guard to his Royale Majestie,*" by Will. Pass, *sold by Thomas Jenner, a beautiful impression with large margin* . . . 1

112 Leicester, Robert Earl of, inscribed "*Robert Sidney, Viscount Lisle, Baron of Penshurst, &c.,*" by Simon Pass, *sold by Sudbury and Humble, extremely fine* 1 — 5 " "

113 Lenox, Ludovick Stuart, Duke of, afterwards Duke of Richmond and Lenox, in robes of the Garter, by Simon Pass, *sold by C. Holland, extremely fine* . 1 — 2 2 "

114 Mulgrave, Earl of, inscribed "*Edmond, Baron Sheffield,*" by R. Elstracke, *sold by Sudbury and Humble, very fine* 1 — 1 2 "

115 Nottingham, Charles Howard, Earl of, Lord High Admiral of England, in robes of the Garter, one hand on the top of a globe, by Simon Pass, *sold by C. Holland, uncommonly fine, —from Lady Bath's Collection* . 1 — 1 5 "

116 Northumberland, Henry Percy, Earl of, with bald head and long flowing beard, 1619, by Francis Delaram, *sold by George Humble,* BRILLIANT . . 1 — 3 10 "

117 Oxford, Henry Vere, Earl of, holding a truncheon, by R. Vaughan, *sold by C. Holland, very fine,—from the De la Bere and Towneley Collections* . 1 — 1 2 "

118 Oxford, Robert Vere, Earl of, in armour, sash crossing his breast, by R. Vaughan, *sold by W. Ruddiard, in an extraordinary fine state* . . 1 — 2 10 "

119 Pembroke, William Herbert, Earl of, with the wand of Lord Chamberlain, after P. Van Somer, by Simon Pass, *sold by Sudbury and Humble, a clear and brilliant impression* 1 — 2 12 "

120 Pembroke, Philip Earl of, inscribed "*Philippe Earle of Mongommeri, Baron of Shetland,*" *before the introduction of the wand of Lord Chamberlain,* by Simon Pass, *sold by Sudbury and Humble, extremely fine,—from the Towneley Collection* . . 1 — 2 " "

121 Pembroke, Philip Earl of, the same as the preceding, *in the same state of the plate, but inferior in impression* 1 — " 7 "

End of the First Day's Sale.

£ 458 " "

SECOND DAY'S SALE.

WORKS OF REMBRANDT

CONTINUED.

PORTRAITS OF MEN.

LOT

122 A Man with the crucifix and chain, (241) *very fine* 1

123 An old Man with a large white beard and a fur cap, (242) *before the edges of the plate were cleaned, very fine* 1

124 An old Man in a fur cap divided in the middle, (245) *rich with burr* . . . 1

125 A young Man musing, with some books on a table near him, (248) *extremely fine* . . 1

126 Portrait of Janus Silvius, (246) *a clear and brilliant impression,—from the Josi Collection* . 1

127 Portrait of Renier Anslo, the Anabaptist Minister, (251) *on india paper* . . . 1

128 PORTRAIT OF CLEMENT DE JONGE, (252) FIRST STATE, BEFORE THE ARCH ABOVE, *the first pure etching* 1

129 Portrait of Clement de Jonge, (252) *second state, before the arch above, the plate having much additional effect, very fine* 1

130 Portrait of Clement de Jonge, (252) *third state, the arch denoted by a few slight strokes, extra fine* . 1

131 JOHN LUTMA, (256) FIRST STATE, BEFORE THE WINDOW AND BOTTLE, EXTREMELY FINE,—*from the Baring Collection* . . . 1

132 John Lutma, (256) *with the window and bottle, on india paper, very rich with burr,—from the Denon Collection* 1

133 John Asselyn, called Crabbetje, (257) *second state, fine* 1

134 WTENBOGARDUS, THE DUTCH MINISTER, (259) *before the plate was reduced at the angles, remarkably fine state, with margin,—from Mr. Hibbert's Collection* 1

135 JOHN CORNELIUS SYLVIUS, (260) *a clear and beautiful impression, with broad margin,—from the Collection of Thos. Wilson* . . 1

136 WYTENBOGARDUS, THE BANKER, called "The Goldweigher," (261) *a clear and rich impression* . 1

137 Wytenbogardus, the Banker, *the retouched plate by Captain Baillie, on india paper* . 1 1 " "

138 The Little Coppinol, (262) *with the mathematical instruments and with the bull's eye, before the picture on the wall, very fine impression, with the burr,—from the Collection of George Walker of Edinborough* . 1 35 10 "

139 The Great Coppinol, (263) *very fine, in beautiful condition, —from the Collection of Mr. Barnard, who purchased it at Major the Engraver's sale in* 1750 . 1 10 10 "

FANCY HEADS OF MEN AND WOMEN.

140 The Second Oriental Head, (266) *very fine* 1 1 10 "

141 Bust of an old Man with a large beard, (268) in a fur cap, his cloak tied by a chain in front, *very fine* . 1 " 19 6

142 An old Man with a large white beard, in a gown made of a napp'd texture, (286); and Bust of a bald headed old Man, (293) *both very fine* . . 2 1 3 "

143 Young Man in a mezetin cap, (267) *extra fine* 1 1 1 "

144 Profile of a bald headed Man, (270) dated 1630, *very fine* 1 1 11 "

145 Man seen in front, in a high fur cap, in cloak with a chain, (243) *the uncut plate, but without the hand* . 1 1 1 "

146 St. Catherine, called the Little Jewish Bride, (312) *very fine, with margin,—from Hibbert's Collection* . 1 1 1 "

147 A young Woman reading, (314) *with the short nose, very fine* 1 1 2 "

148 Bust of an old Woman, the lower part oval, (325); and the Ragged Mariner with his hands behind him, (166) 2 1 4 "

149 Studies of Rembrandt's Wife, and five other Heads on the same sheet, (331); and another of Three Heads of Women, one asleep, (334) *very fine,—from the Mariette Collection* 2 3 " "

150 Old Philosopher in his study, with globe, &c., by F. Bol, (ascribed to Rembrandt) *very fine, with margin;* and the Boat Builder and his Wife, from Rembrandt's celebrated picture, etched by J. de Frey, *proof* . 2 1 7 "

DUTCH ETCHINGS.

151 Berghem. Three Cows reposing, *most beautiful proof, with large margin,—from the Baring Collection* 1 16 10 "

152 Berghem. The same, *counterproof of the same state,—from the Baring Collection* . . 1 3 15 "

153 Berghem. The Bagpiper, *extremely fine, with margin* 1 9 " "

7 10 „ 154 BERGHEM. The Bagpiper, *proof before Berghem's name,—from the Dowdeswell Collection* . 1

1 1 „ 155 BERGHEM. Landscape with Cattle, with Shepherd playing on the flageolet,—*from the Baker Collection* . 1

1 6 „ 156 BERGHEM. The same, *first state, the pure etching, very fine* 1

5 10 „ 157 BERGHEM. Upright Landscape, a Shepherd pointing with his finger and addressing a Woman, who is suckling a child, *extremely fine,—from the Baring Collection* 1

14 14 „ 158 BERGHEM. Set of Animals, (Bartsch, 13 to 16.) BEAUTIFUL PROOFS, WITH LARGE MARGINS . 4

12 5 „ 159 BERGHEM. Set of Goats, called the "Man's Book," A SET OF THE GREATEST BEAUTY, PROOFS BEFORE THE NUMBERS, *with large margins,—from the Josi Collection* 8

12 5 „ 160 BERGHEM. Set of Sheep, called the "Woman's Book," *in a similar beautiful condition to the preceding,—from the same Collection* . . 8

6 „ „ 161 BERGHEM. Pair of Goat's Heads, BEAUTIFUL PROOFS; and the same, with the inscriptions . 4

6 6 „ 162 BERGHEM. A Goat's Head, (No. 19) PROOF, EXTREMELY RARE . . 1

14 14 „ 163 BACKHUYSEN. Set of Sea Pieces, *an extremely fine set*, BEFORE THE NUMBERS, *with large margins,—from the Josi Collection;* and a duplicate proof of one of the subjects, BEFORE ANY OF THE LETTERS . . 13

12 „ „ 164 BOTH. Set of upright Landscapes with figures, PROOFS *before the name of Matham, one of them is before all inscription* 4

14 „ „ 165 BOTH. Set of oblong Landscapes with figures, PROOFS BEFORE ANY INSCRIPTIONS; and a duplicate of the "Stone Bridge," *in an extremely rare state, before the lines crossing the sky* 5

1 11 „ 166 BOISSIEU. Landscape, with cart crossing an ancient bridge; and the same, *before the sky and other parts were finished,—from Thos. Wilson's Collection* . 2

1 7 „ 167 BOISSIEU. Portrait of the Artist, *first state*, holding in his hand the portrait of his wife; and three other Landscapes, *all impressions on old paper,—from Dr. Peart's Collection* 4

1 1 „ 168 BOISSIEU. Landscape, after Claude; The Bowl Players, &c. *early states* . . 3

1 1 „ 169 BOISSIEU. Pair of Views of Tivoli, CHOICE PROOFS,—*from the Chevalier Claussin's Collection* . 2

3 6 „ 170 CLAUDE. Landscape, (No. 10) with Cattle passing a bridge, *very fine,—from the Massena Collection* 1

171 CLAUDE. Shepherds in a Landscape, with Cattle, *proof before Claude's name, with the great tree reduced in height,—from the Massena Collection* . . . 1 — 7 7 ,,

172 DIETRICY. The Knife Grinder and the Travelling Doctor, *very fine,—from Thos. Wilson's Collection* 2 — 2 10 ,,

173 DUSART. The Large Village Fair, *an impression in the pure etched state;* and the same, in which more effect is introduced . . . 2 — 1 6 ,,

174 DUSART. The Shoemaker; Interior of a Cabaret, and two smaller subjects . . . 4 — 1 8 ,,

175 DU JARDIN. Small subjects of Sheep, (No. 35 to 38 of Bartsch) PROOFS, *with margins* . . . 4 — 6 10 ,,

176 POTTER. Landscape with Cattle and the Piping Shepherd, *extremely fine, before the address of Clement de Jonge,—from the Collection of William Seguier* . 1 — 18 ,, ,,

177 RUYSDAEL. Landscape, called the Little Corn Field,—*from the Dowdeswell Collection* . 1 — 1 13 ,,

178 STOOP. SET OF HORSES, A MOST SUPERB SET OF PROOFS BEFORE THE NUMBERS, WITH MARGINS,—*from the Collections of Ploos van Amstel and Geo. Baker* 12 — 20 10 ,,

179 TENIERS. The Archers, and companion; and the Temptation of St. Anthony, two impressions, *one having margin* 4 — 1 1 ,,

180 WATERLOO. Small square Landscapes, CHOICE PROOFS, *with margins,—from Hollingsworth's Collection* 6 — 2 15 ,,

181 WATERLOO. Set of six oblong Landscapes, *very fine* 6 — 4 4 ,,

182 WATERLOO. Departure of Hagar, *very fine, with large margin, from the Buckingham Collection* . 1 — 4 2 ,,

183 WATERLOO. Tobit and the Angel; and Hagar and Ishmael, *very fine* . . . 2 — 3 3 ,,

184 WATERLOO. Set of large upright Landscapes with figures, (Bartsch, 119 to 124) *extremely fine, with margins,—from the Dumesnil Collection* . 6 — 6 6 ,,

185 VANDER VELDE (JOHN). Set of the Life of Tobit,—*from the Dowdeswell Collection* . 4 — ,, 17 ,,

186 VANDER VELDE (JOHN). Star of the Kings, Pancake Woman, &c., *very fine* . . . 3 — 1 2 ,,

187 CANALETTI'S VIEWS IN VENICE, FINE OLD SET, BEFORE THE NUMBERS, thirty-two plates, including one of the etchings before it was divided in two, and which is extremely rare, bound in old calf with arms at the sides — 16 16 ,,

THE VISSCHERS AND SUYDERHOEF.

188 The Backgammon Players, after Ostade, *beautiful proof, before any inscription,—from George Baker's Collection* 1

189 Interior, with old man and woman spinning, (companion print to the preceding,) after Ostade, *beautiful proof,—from the Baring Collection* . . 1

190 The Pancake Woman, *before the address of Clement de Jonghe, most brilliant* . . 1

191 The Violin Player, after Brouwer, *a silvery early impression,—from Esdaile's Collection* . 1

192 The Travelling Musicians, after Ostade, *an impression of the greatest beauty,—from the Baring Collection* 1

193 The Rat Catcher, *first address,—from the Gevers and Rendorp Collections* . . 1

194 THE RAT CATCHER, A MATCHLESS PROOF, BEFORE THE INSCRIPTION . . 1

195 Interior, called the "Skaters," after Ostade, *brilliant proof, with margin,—from the Gevers Collection* 1

196 Portrait of William de Ryck, the Oculist, *a beautiful impression, on a fine sheet of white vellum,—from Tho. Wilson's Collection* . . 1

197 Hadrian Paw, Ambassador to England, after Gerard Honthorst, *very fine, with large margin, with the autograph of Wille the engraver at the back* . 1

198 PORTRAIT OF VONDEL, BEAUTIFUL PROOF, before the figures on the map which hangs against the wall, and before the satyr's head against the manuscript on the shelf,—*from Mr. Christian Josi's Collection* . 1

199 Portrait of Coppinol, CHOICE PROOF,—*from the Collections of Mariette and Van Putten* . 1

200 Portrait of Cornelius Visscher when young, 1649; *and the same in the rare state, holding in his hand a graver;* and another Portrait of him, dated 1651,—*from the Josi Collection* . . 3

201 A set of three oblong subjects, representing Village Fairs or Tabagie, and an Interior, after Ostade, by Jan de Visscher, *very fine* . . 3

202 Landscapes, after Berghem, by Jan de Visscher, *fine specimens of the master* . . 2

203 Times of the Day, set of Landscapes with Cattle, after Berghem, by J. de Visscher, *extra fine* . 4 3 5 ..

204 Berghem's Ball, *a superb proof, with margin,—from the Mariette Collection* . . 1 9 12 ..

205 A Tabagie, in which a party of Boors are fighting with knives, after Ostade, by Suyderhoef, *very fine, before the name of Clement de Jonghe, before the white chalk marks, &c.—from the Dimsdale Collection* . 1 19 10 ..

206 Boors fighting with knives, after Terburg, by Suyderhoef, *very fine* . . 1 1 2 ..

207 Interior, with Boors playing at trictrac, after Ostade, by Suyderhoef, *with the first address* . 1 1 6 ..

208 Admiral Martin Von Tromp, a round, in border of laurel, by Suyderhoef; and Admiral Cornelius Von Tromp, after Lely, by Blooteling, *proof before the names of painter & engraver* 2 1 7 ..

BAZILIωLOGIA PORTRAITS.

NOBILITY CONTINUED.

209 Richmond, James Duke of, when Duke of Lenox, by R. Vaughan, *sold by W. Ruddiard, vevy fine and of great scarcity,—from the Sykes Collection* . 1 1 1 ..

210 Rutland, Francis Manners, Earl of, in robes of the Garter, *sold by Jenner*, Geo. Ferbearde *excud., fine and very rare,—from the Fife and Towneley Collections* 1 1 2 ..

211 Somerset, Robert Car, Earl of, in robes of the Garter, by Simon Pass, C. Holland *excud., very fine,—from Sir M. M. Sykes' Collection* . . 1 1 1 ..

212 Southampton, Henry Wriothsley, Earl of, the patron of Shakespere, holding a truncheon, by Simon Pass, *sold by Sudbury and Humble, brilliant* . 1 3 5 ..

213 Suffolk, Thomas Howard, Earl of, Lord Treasurer of England, with his wand, by R. Elstracke, *sold by C. Holland, extremely fine* . . 1 2 .. ..

214 Wallingford, William Knollis, Viscount, Master of the Court of Wards, *sold by C. Holland, very fine* 1 1 2 ..

215 Wimbleton, Earl of, inscribed "*General Cecil, son to the Earl of Exeter,*" in armour, holding a truncheon, by Simon Pass, *sold by Sudbury and Humble, extremely fine and rare* 1 3 3 ..

216 Worcester, Edward Somerset, Earl of, Lord Privy Seal, by Simon Pass, *sold by Sudbury and Humble, extra fine* 1 1 4 ..

GENTRY.

217 Gresham, Sir Thomas, by Francis Delaram, *sold by Sudbury and Humble, very fine* . 1

218 Smith, Sir Thomas, Ambassador to Russia, (afterwards Lord Strangford) by Simon Pass, C. Holland *excud.*, *extremely fine* 1

219 Sutton, Thomas, Founder of the Charter House, by R. Elstracke, C. Holland *excud.*, *very fine* . 1

220 Whittington, Sir Richard, thrice Lord Mayor of London, *first state,* with the skull instead of the cat, by R. Elstracke, *sold by C. Holland, fine and very rare,—from the De la Bere and Towneley Collections* . 1

CLERGY.

221 Abbot, George, Archbishop of Canterbury, by Simon Pass, *sold by C. Holland, a remarkably fine impression* 1

222 Abbot, George, Archbishop of Canterbury, *fine early impression;* another in the same state, inferior; and the plate in its altered state . . 3

223 Abbot, Robert, Bishop of Salisbury, by Delaram, *sold by Sudbury and Humble;* and John King, Bishop of London, by F. Delaram, C. Holland *excud.*; *both very fine* 2

224 Babington, Gervase, Bishop of Worcester, by R. Elstracke, *impensis Thomæ Chardi, remarkably fine* 1

225 King, John, Bishop of London, by Delaram; and James Montague, Bishop of Winchester, Henricus et Compt. Holland *excud.* . . 2

226 Williams, John, Bishop of Lincoln, afterwards Archbishop of York, oval, supported by figures, by Francis Delaram, *before any address, very fine,—from the De la Bere and Towneley Collections* . . 1

227 Wolsey, Cardinal, profile, *ten Latin lines below,* by R. Elstracke, C. Holland *excud*; and the same, *before the address; both fine,—from the Towneley Collection* 2

LAWYERS.

228 Bacon, Sir Francis, by Simon Pass; and Sir Henry Herbert, Lord Chief Justice of the Common Pleas, by Simon Pass; *both sold by Sudbury and Humble* . 2

229 Cæsar, Sir Julius, Master of the Rolls, by R. Elstracke, *sold by C. Holland*, an impression of great beauty, with large margin . 1 5 .. ..

230 Coke, Sir Edward, by Simon Pass, C. Holland *excud.*, *extremely fine* . . 1 1 1 ..

231 Coventry, Sir Thomas, Lord Keeper of the Great Seal, *no address*, *very rare* . . 1 .. 8 ..

232 Ellesmere, Lord, Lord Chancellor, by Simon Pass, C. Holland *excud.*, *extra fine* . . 1 1 11 ..

233 Ellesmere, Lord Chancellor, in high hat, by Will. Hole, *fine, a print of great scarcity,—from the Towneley Collection* 1 2 6 ..

234 Hobart, Sir Henry, Lord Chief Justice of the Common Pleas, by Simon Pass, *sold by Sudbury and Humble, extra fine* 1 .. 11 ..

235 Montagu, Henry, afterwards Earl of Manchester, Lord Chief Justice, by F. Delaram, C. Holland *excud.*, *extremely fine* 1 1 8 ..

236 More, Sir Thomas, Lord Chancellor of England, by R. Elstracke, *sold by C. Holland*, *very fine* . 1 1 15 ..

MILITARY COMMANDERS.

237 Raleigh, Sir Walter, holding a truncheon, by Simon Pass, C. Holland *excud.*, *a beautiful impression* 1 1 1 ..

238 Sidney, Sir Philip, in armour, holding a truncheon, by R. Elstracke, C. Holland *excud.*, *extra fine* 1 1 11 ..

239 Vere, Sir Horace, General of the Forces for Defence of the County Palatinate, by F. Delaram, C. Holland *excud.*, *extremely fine* . . 1 2 .. ..

240 Vere, Sir Horace, same state as the preceding, *with larger margin, but not so fine an impression* 1 .. 8 ..

LITERARY, &c.

241 Overbury, Sir Thomas, murdered in the Tower, by Simon Pass, C. Holland *excud.—from the De la Bere and Towneley Collections* . . 1 1 .. ..

242 Withers, George, the Poet, in broad brimmed hat, eight lines of verse below, by F. Delaram, *sold by George Humble, most beautiful impression,—from the Towneley Collection* 1 5 15 ..

243 Gondamor, Count, Ambassador from Spain to James I., by Simon Pass, *very brilliant impression, in beautiful state* 1 4 2 ..

LADIES.

9 " " 244 BEDFORD, LUCY HARRINGTON, COUNTESS OF, by SIMON PASS, *sold by Sudbury and Humble,* REMARKABLY FINE 1

3 3 " 245 Hertford, Frances Countess of, by F. Delaram, *sold by Roger Daniell, fine and a print of the utmost rarity* 1

1 18 " 246 Pembroke, Mary Sidney, Countess of, holding in her hands the Book of Psalms, by Simon Pass, *sold by Sudbury and Humble, very fine* . . 1

1 5 " 247 Somerset, Frances Countess of, the divorced Countess of Essex, by Simon Pass, C. Holland *excud., extremely fine* 1

1 7 " 248 Stuart, the Lady Arabella, J. W. *sculp., sold by George Humble, fine and very rare* . 1

619 6 6

THIRD DAY'S SALE.

LANDSCAPES AFTER DUTCH MASTERS.

LOT

" 10 " 249 Courier de Flandres, after Both, by Le Bas; Sea Pieces, after Vander Capella, Vander Velde, &c., by Le Bas, Major, &c. 6

" 11 " 250 Dutch Village, Merry-makings, &c. all after Teniers, by Le Bas and Major . . 5

" 8 " 251 Dutch Fairs, Marriage Fête, &c. after Teniers, by Le Bas and Martiny, *one before any letters* . 4

" 10 " 252 Moonlight Landscapes, Frost Scene, &c. after Vander Neer, by Le Bas, Major, &c. . . 5

ETCHINGS BY OSTADE.

The Numbers refer to Bartsch's Catalogue.

1 13 " 253 The Laughing Smoker, (6) *first state;* and the Hurdy Gurdy Player, (8) *first and second state* . 3

1 15 " 254 Dutch Baker sounding his horn, (7); Smoker, (6); Peasant leaning on the hatch of his door, (9); The Mule Nurse, (33); Violin and Hurdy Gurdy Players, (45) *first states*, &c. 6

255 Painter with the low cap, (32); Peasant paying his score, (42); and the Travelling Musicians, (38) *first states* 3 1 13 ..

256 The School, (17); Smoker at his window, (10) *in two early states;* Two Gossips, (40); Spectacle Merchant, (29) *all first states, rare* . . 5 2 13 ..

257 The Mountebank, (43) *first state, the second state, and the common impression;* The Barn, (23); The Empty Pitcher, (15) *first state, rare;* and The Doll, (16) 6 5 15 ..

258 The Doll, (16) *pure etching;* Man and Woman conversing, (12) *first state;* Man and Woman talking, (37) *pure etching;* and The Grace, (34) *first state, before the cap* 4 10 10 ..

259 Knife Grinder, (36) *first state;* Backgammon Players, (39); and The Hog Killer, (41) *first state;* and the same in the third state . . 4 5 .. ..

260 Rustic Courtship, (11); The Quarrel, (18); and The Singers at a window, (19) . . 3 2 2 ..

261 The Concert, (30) *the extremely rare early state, in which the background is entirely white, and before the planks on the floor;* and the third state . . 2 15 15 ..

262 The Peasant's Family, (46) *the pure etching, rare;* and the third state . . . 2 7 .. ..

263 Beggar with his hands behind his back, (21); Beggar in a cloak, (22); Man and Woman walking, (24*a*) *all first states, before the border lines,* &c. . . 4 6 6 ..

264 Boys fishing from a bridge, (26) *first state;* Festival in the Arbour, (47) *pure etching, first state;* The same, *second state;* and The Festival under the Great Tree, (48); Crooked Fiddler, (44); Woman spinning, (31); and The Drinking Party, (50) . . 4 4 8 ..

265 The Dance, called Ostade's Ball, (49) *brilliant* 1 6 12 6

GERMAN SCHOOL.

ALBERT DURER.

266 Portraits of Albert Durer, by Andrew Stock and Lucas Kilian 2 .. 10 6

267 Portrait of Erasmus seated in his Study, *a very fine early impression* . . 1 6 15 ..

268 The Prodigal Son, *extra fine,—from the Collection of Mr. Edwards* . . 1 9 9 ..

269 Holy Family with St. Joseph at a well, *fine and very scarce* 1 4 10 ..

270 Virgin and Child with the pear, 1511, *extra fine, with margin* 1 1 16 ..

271 Virgin and Child with the monkey, MOST BRILLIANT,—*from Edwards's Collection;* and a copy by Wiercx 2

272 Set of the Passion of Our Lord, *remarkably fine,—from Sir M. M. Sykes' Collection* . 16

273 The Crucifixion, the Virgin fainting at the foot of the Cross, 1603, *brilliant,—from Robert Dumesnil's Collection* 1

274 THE SAINT HUBERT, *most brilliant,—from the Collection of Thomas Wilson* . . 1

275 St. Jerome seated in his Study, *very fine;* and a copy by Wiercx 2

276 Man and Woman walking, with Death behind a tree, *an impression of the greatest beauty* . 1

277 The Knight of Death, *extremely fine* . 1

278 Man and Woman walking, and the Tooth-drawer, both by Lucas Van Leyden; and St. George and the Dragon, after Raphael, by L. Vosterman . . 3

279 Portrait of Erasmus, Cock excud. 1555, by Francis Hogerberg, *very fine and rare* . . . 1

WORKS OF HENRY GOLTZIUS.

280 Portrait of Goltzius, by Edelinck; and Portrait of the Godmother of Goltzius, *very fine, printed on thick Japan India paper* 2

281 Set of the Passion of our Lord, (the genuine set) by H. Goltzius, *very fine* . . 1

282 Dead Christ in the lap of the Virgin, in the manner of A. Durer; and the same, FINE PROOF, *before the date on the rock* 2

283 Set called the Master Pieces of Goltzius, drawn by him in imitation of Raphael, Parmegiano, Bassano, Baroccio, Lucas Van Leyden, and Albert Durer, *extremely fine* 6

284 THE BOY AND DOG, the celebrated chef d'ouvre of Goltzius, *brilliant,—from the Collection of Thomas Wilson* 1

FLEMISH SCHOOL.

285 Portrait of Rubens, in broad hat, within an arched top, by Paul Pontius, *brilliant* . . 1

286 Portrait of Rubens, *the finished proof of the above print, before any inscription* . . 1

287 Portrait of Rubens, PROOF *in an earlier state, being before the engraved border* . . 1

288 Portrait of Rubens, engraved by Savery; Albert, Duke of Aremberg, after Vandyck, by P. de Balliu; and Portrait of Daniel Heinsius, by Suyderhoef, *before the address, very fine* 3

289 Ernest, Count Mansfield, after Van Dyck, by Voerst, CHOICE PROOF; and Charles Lewis, Count Palatine, after Honthorst, by Matham . . 2 1 11 "

290 Jacob Cats, the Ambassador and Poet, *large and small plate*, &c. by Delff, after Miereveld, *very fine* . 3 " 9 "

291 Paul Van Somer, the Painter, oval in a border, with emblematical figures, &c. by Simon Pass, 1622,—*from the Collection of Thomas Wilson* . . 1 1 11 "

292 Old Woman with a lighted candle, a boy smiling by her side, ascribed to Rubens, by whom it was probably etched, *extremely fine* . . 1 1 1 "

293 Titian and his Mistress, etching by Van Dyck, *first state, before any address, very fine,—from General Dowdeswell's Collection* . . . 1 6 6 "

294 The Ecce Homo, (Presenting the Reed) etching by Van Dyck, *brilliant, ~~before~~ "cum privilegio," &c.* 1 8 10 "

295 Small set of the Landscapes of Rubens, engraved by Bolswert, *very fine* . . 10 2 4 "

296 SMALL LANDSCAPES OF RUBENS, BY BOLSWERT, BEAUTIFUL PROOFS . . 7 10 " "

297 The Waggoner, after Rubens, by Bolswert; and two others of the small set; and the Holy Family, after Poussin, by Natalis, *before the drapery* . . 4 " 7 "

298 The Crucifixion, after Vandyck, by Bolswert, *first state, before the hand of St. John was placed on the Virgin's shoulder, and with the address of Martin Vanden Enden, very fine* 1 5 7 6

299 The Descent from the Cross, (from the celebrated picture at Antwerp) after Rubens, by Vosterman, *a beautiful clear and brilliant impression, in fine state* . 1 8 15 "

300 Dead Christ in the lap of the Virgin, (after the picture of Vandyck at Antwerp,) by Bolswert, *first state, with the address of Vanden Enden, extra fine* . 1 4 10 "

Bale 301 Portrait of Joseph Roettiers, the Medalist, after Largilliere, by Vermeulen; and the same in an earlier state, the portrait being surrounded by a rich border of fruit and flowers, *before any inscription* *Supposed to be unique.* 2 3 11 "

302 The Star of the Kings, and companion, after P. Molyn, by John Vander Velde; and two small Portraits of Cornelius Visscher, by himself, *scarce* . . 4 " 17 "

FRENCH SCHOOL.

WORKS OF NANTEUIL, MASSON, EDELINCK, &c.

303 Louis XIV. in ermine, by Nanteuil, 1662; and another Portrait of him, after Mignard, by Van Schuppen; and when young, after Mignard, by Poilly, *all very fine* . 3

304 Cardinal Mazarine, 1658, and John Baptist Steenberghen, both by Nanteuil, *very fine* . . 2

305 Pompone de Bellievre, after Le Brun, by Nanteuil, BRILLIANT, WITH MARGIN . . 1

306 Colbert, after P. de Champaigne, by Nanteuil, 1660; and another Portrait of him, dated 1662, *both very fine* . 2

307 Le Grand Turenne, by Nanteuil, (large sheet) in armour, *extremely fine* . . . 1

308 William de Brisacier, the grey headed Man, by Masson, *first state, with the errors in the spelling* . 1

309 William de Brisacier, *the second state, the errors corrected* 1

310 WILLIAM DE BRISACIER, BEAUTIFUL PROOF, *before any inscription round the oval,—from Mr. Serjeant's Collection* 1

311 Marin Curæus, *before the cross hatchings on the face;* and Emanuel de la Tour d'Auvergne, both by Masson, *extra fine* 1

JACQUES CALLOT.

312 Portraits of Callot, by Ab. Bosse and M. Lasne; and set of six oblong Landscapes, by Callot, &c. . 10

313 The Temptation of St. Anthony, *his chef d'œuvre, in the rare and early state, in which are found a less number of rosettes in the arms of Monsieur de la Vrilliere beneath the print* 1

314 The larger set of the Miseries of War, *very fine* 18

315 The small set of the Miseries of War, *very fine* 7

316 Landscape called the "Little Fair," or players at Bowls, *fine proof before the name of Callot* . 1

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317 The Ceilings at Whitehall, after Rubens, engraved by Gribelin, *very fine impressions;* and the Transfiguration, after Raphael, by Valé . . . 4

318 The Holy Family, by Edelinck, after Raphael, *before the arms of Colbert, very fine,—from the Collection of Sir Thomas Lawrence* . . 1

319 Great View of the Pont Neuf, by Della Bella; and Reposo of the Holy Family, after N. Poussin, by Natalis, *first state, before the drapery* . . 2 " 9 "

320 La Vierge au Berceau, after Raphael, by F. Poilly, *before the dedication,—from the Mariette Collection* 1 1 5 "

321 The Silence, after Annibal Carracci, by Hainzelman, *very fine* 1 " 15 "

322 The Perla, after Raphael; and Holy Family, after Poussin, both by Poilly, *the latter a fine proof* . 2 1 1 "

323 Tricoteuse Hollandoise, after Mieris, by Wille, *fine* 1 1 1 "

324 The Storm, after Vernet, by Balechou, *first state, with the word "Campaigne," extremely fine,—from Thomas Wilson's Collection* . . . 1 9 " "

BRITISH PORTRAITS.

ROYAL FAMILY.

325 KING EDWARD IV., by Vertue, CHOICE PROOF; Richard III., by Cross; Mary I., by Gunst, *proof;* Mary Queen of Scots, from the gold plate by Vertue, &c. . 5 " 19 "

326 Mary Queen of Scots, 8*vo.*, execution in the background, by Huret, *very fine and scarce* . 1 2 " "

327 Mary Queen of Scots, full length, by Francis Hogenberg, Hans Liefrinck excud., *fine and extremely scarce* 1 " 10 6

328 Elizabeth, by Pass, 4*to.*, from the Pacata Hibernica; 8*vo.*, by Van Queboren; and three Portraits of the Queen, by Vertue, after Isaac Oliver and Hillyard . 5 " 10 "

329 ELIZABETH, IN THE MAGNIFICENT DRESS IN WHICH SHE WENT TO RETURN THANKS FOR THE DEFEAT OF THE SPANISH ARMADA, AFTER ISAAC OLIVER, BY CRISPIN PASS, *most brilliant impression, in an extraordinary state of preservation, (esteemed the finest extant)—from the Collection of Thomas Dimsdale, Esq.* . 1 27 " "

330 ELIZABETH, JAMES I., ANN OF DENMARK, AND PRINCE HENRY, forming the set of Plates intitled 'REGIÆ ANGLICÆ,' published at Cologne by Crispin de Pass, with the title and the genealogical tree, with miniature of Prince Henry, *extremely fine, with margins* . 6 2 2 "

331 ANN OF DENMARK, by Crispin de Pass, the plate in the preceding set, PROOF BEFORF THE ENGRAVED BORDER, PRESQUE UNIQUE . . 1 1 12 "

332 JAMES I., under an arch, crowned with laurel and holding a sceptre, *small folio*, by Crispin Pass, *very fine, with margin* 1

333 James I., by Crispin Pass, *small folio*, in broad hat and rich frill, inscribed "Touch not mine anointed," with the name of the engraver, which is generally found erased; and Henry Prince of Wales with the lance, by Hole, (from Drayton's Polyolbion) PROOF *before arms and titles on the print* 2

334 James I. when King of Scots, 8*vo.*, by Crispin Pass, *fine and scarce;* James I., by P. Van Gunst, PROOF; Mary de Medicis, by Sadeler, &c. . . . 5

335 Elizabeth, Queen of Bohemia, daughter of James I., *sheet oval*, magnificently dressed, after Mierevelt, by Delph, *very fine* 1

336 ELIZABETH, QUEEN OF BOHEMIA, similar to the preceding, A MOST BEAUTIFUL PROOF BEFORE ANY INSCRIPTION 1

337 CHARLES I. in robes of the Garter, 4*to. mez.*, after Vandyck, by F. Place, P. Tempest excud., *very fine and extremely rare* 1

338 CHARLES I. in armour, his hand resting on a globe, after Vandyck, by Browne, PROOF BEFORE ANY INSCRIPTION; and the companion, Henrietta Maria, by the same artist 2

339 CHARLES I. whole length seated, his infant son standing by his side, *sheet mezz.*, after Vandyck, by Browne, PROOF BEFORE ANY INSCRIPTION . . . 1

340 CHARLES I. in broad brimmed hat, 4*to.*, after A. Vandyck, by C. de Visscher, *extra fine, with margin* . 1

341 CHARLES I., *half sheet mezz.*, after Vandyck, P. Tempest excud. *rare;* and different Portraits of the King, after Vandyck, by Smith, Beckett, and Faber . 6

342 CHARLES I. AND HENRIETTA MARIA, *sheet ovals*, in rich dresses, after Mierevelt, by Delph, *very fine* 2

343 CHARLES I., *sheet oval*, ætat 26, by Crispin Van Queboren, *very fine and scarce* . . . 1

344 Frederick King of Bohemia, and Maurice Prince of Orange, *sheet ovals*, after Mierevelt, by Delph, *extremely fine* 2

345 CHARLES LEWIS, COUNT PALATINE OF THE RHINE, son of the King of Bohemia, on horseback, a view of London beneath the horse's legs, genealogical circles of the Princess Elizabeth's children at the left corner above, and ten lines of verse beneath the print, A PRINT OF GREAT RARITY, IN BEAUTIFUL PRESERVATION . . . 1

346 Charles I. when Prince of Wales, by F. Delaram; Oliver Cromwell, *small folio*, by Vermeulen, and Moncornet, &c. 4 . 5 .

347 OLIVER CROMWELL, Lord Protector, in armour, his page tying on his scarf, by P. Lombart, *very fine,—from the Bindley Collection* . . 1 1 11 .

348 Oliver Cromwell, *small folio*, in armour, by Vermeulen; and after Lely, by Faber, *folio mezz.*, 1735; and the same in the after state of 1750 . . 3 . 15 .

349 CHARLES II. when young, *sheet oval*, after Adrian Hanneman, by H. Danckers, *very fine* . 1 1 11 6

350 Charles II. in armour, his hand resting on a truncheon, after R. Mason, by C. Van Dalen, *before the introduction of the "Regalia" on the table* . . 1 . 8 .

351 Charles II. in armour, same plate as the preceding, with the "Regalia," *very fine* . . 1 . 10 .

352 Charles II., *sm. folio*, in armour, by D. Loggan; and Charles II. seated on a throne, on each side of him are Sheldon and Clarendon, and beneath General Monck, also engraved by Loggan, *very fine* . . 2 . 10 .

353 Charles II. in armour, holding a truncheon, by Tompson, *proof before any inscription;* and another of the King, *half sheet*, in robes, after Lely, by Tompson . 2 . 8 .

354 Charles II., *half sheet mezz.*, after Lely and Kneller, by Williams; and after Wissing, by Vander Vaart, &c. *very fine* 4 . 5 .

355 Charles II., 4*to. mezz.*, *sold by Beckett;* and in an after state, *sold by Smith;* small oval, P. Tempest excud., *rare;* and three small mezz.'s by J. Smith, *all fine* . 6 . 10 .

356 Charles II., 4*to. mezz.*, after Lely, by Lutterell; after Riley, by Beckett; and one E. Cooper excud., *all very fine and scarce*, &c. . - 4 . 8 .

357 Catherine of Braganza, Queen of Charles II., *sheet oval*, after Wissing, by Williams; and 4*to.* after Wissing, E. Cooper excud.; and Henrietta Maria, after Vandyck, by Browne, *all fine* . . 3 . 10 .

358 Catherine, Queen of Charles II., whole length, after Wissing, by Smith; and two 4to. mezz.'s by Smith and Beckett; and Charles II. when young, by P. Huyberts, &c. 5 . 5 .

359 Henry Duke of Gloucester, youngest son of Charles I., by Cornelius Van Dalen, *sheet oval*, arms below, *beautiful proof* 1 4 4 .

360 Henry Duke of Gloucester, by Van Dalen, *with the inscription;* and George Prince of Denmark, (husband of Queen Ann) *folio*, by David Loggan, *very fine* . 2

361 Henry Duke of Gloucester, *sm. folio*, whole length, *in the robes of the Garter*, by R. White, *very fine and extremely scarce* 1

362 PRINCE RUPERT, *sheet oval*, in border of oak, after Lely, by Blooteling, A MOST BEAUTIFUL IMPRESSION,—*from Mr. Ord's Collection* . . 1

363 Prince Rupert, *sheet*, border of oak, after Kneller, by White, *very fine and scarce,—from Gen. Dowdeswell's Collection* 1

364 Prince Rupert, *small 8vo. mezz.*, by Blooteling, *proof before the engraved border round the oval;* and William the second Prince of Orange, (father of William III.) when a child, after Vandyck, by Vertue, *in mezz., proof before the inscription* 2

365 JAMES II. when Duke of York, *sheet oval*, by Cornelius Van Dalen, CHOICE PROOF,—*from the Mariette Collection* 1

366 James II. when Duke of York, same plate as the preceding, with the inscription, *extra fine* . 1

367 JAMES II. WHEN DUKE OF YORK, three quarters, in armour, holding a truncheon, after Lely, by Tompson, FINE PROOF BEFORE ANY INSCRIPTION . . 1

368 James II. when Duke of York, *oval mezz. sheet*, after S. Cooper, by Williams; and three quarters, holding a truncheon, after Lely, by Browne, *both very fine* . 2

369 James II. when Duke of York, and his Wife, Mary of Modena, *4to. mezz.*, after Lely, by Valck; and another pair, *8vo. mezz.* F. de Witt excud., *very fine* . . 4

370 JAMES II. WHEN DUKE OF YORK, AS LORD HIGH ADMIRAL, in armour, holding a truncheon, *sheet mezz.*, after Kneller, by Smith, BEAUTIFUL PROOF . 1

371 James II., *sheet mezz.*, after Kneller, by Smith; *4to. mezz.*, by Williams; and James and Maria d'Este, after Kneller, by Smith, *all very fine* . . 4

372 Mary d'Este, Queen of James II., *sheet mezz.*, after Wissing, by Williams; others after Kneller and Largilliere, by Smith, *very fine*, &c. . . 5

373 Mary d'Este, Queen of James II., *sheet mezz.*, after Wissing, by Williams, *extra fine;* and another, *sm. folio mezz.*, P. Tempest excud, *very scarce* . 2

374 James II. and his Queen Maria d'Este, *sheet ovals*, by P. Stephani; William III. when Prince of Orange, after Lely, by Browne, *very fine*, &c. . . 4 . 5 .

375 William III. and Mary his Queen, 4*to. mezz.*, by G. Valck; another pair, after Kneller, by Smith, &c. *very fine* 5 . 6 .

376 William III., *three different sheet mezz.*, after Wissing and Kneller, by Smith; and on horseback, a Page bearing his helmet, *mezz.*, PROOF . . 4 . 10 .

377 Mary Princess of Orange, wife of William III., *half sheet mezz.* after Lely, by Tompson; and the same, *choice proof before any inscription* . . 2 . 7 .

378 Mary Princess of Orange, wife of William III., *sheet oval*, after Wissing, by Williams; and when Queen, in the high head dress, after Vander Vaart, by Smith, *extremely fine* 2 1 11 6

379 Queen Mary, after Vander Vaart, by W. Faithorne, *half sheet mezz.*, PROOF; other Portraits of her when Princess of Orange, by Blooteling, Valck, Becket, &c. *one a proof* 7 . 6 .

380 Queen Mary, in the high head dress, by Smith, *unfinished proof*, whole length, by B. Lens, *in two states;* whole length, after Kneller, by Faber, &c. . . 5 . 10 .

381 Queen Ann when Princess, whole length, after Wissing, by Smith; The same, half length, after Wissing, by Beckett, 4*to. mezz.*, by Blooteling, &c. . . 4 . 6 .

382 Queen Ann when Princess, and her Husband Prince George, 8*vo. mezz.*, by W. Faithorne, *rare;* and two others of the Princess, after Wissing and Kneller, by Smith, *very fine* 4 . 5 .

383 Queen Ann when Princess, after Wissing and Kneller, by Smith; Ann when Queen, 4*to. mezz.*, after Kneller, by Smith; Prince George of Denmark, after Wissing, by Williams, &c. 5 . 5 .

384 Queen Ann, different Portraits of her and Prince George, all after Kneller, by Smith; and the Young Pretender and his Sister, whole lengths, after Largilliere, by Smith, *very fine* 5 . 6 .

385 William Duke of Gloucester, son of Queen Ann, different Portraits, after Kneller and Manery, by Smith, *very fine* 5 . 5 .

386 George I. when Elector, *sheet,* by W. Sherwin; other Portraits of him, by Smith, Houbraken, &c. . 7 . 5 .

387 George II., after Highmore, by Tinney; and on horseback, by T. Burford, *both rare;* others of him by Tanjé and Worlidge, &c. . . 5 . 5 .

End of the Third Day's Sale.

£ 400 2 6

FOURTH DAY'S SALE.

BRITISH PORTRAITS.

NOBILITY.

LOT

388 Ailesbury, Robert Bruce, Earl of, Lord Chamberlain, &c., holding his wand, *mezz.*, after Lely, by J. Smith, *very fine and scarce, from Mr. Ord's Collection* . 1

389 Albermarle, George Monck, Duke of, in armour, holding a truncheon, a battle in the background, by D. Loggan, *extremely fine,—from the Collection of Sir M. M. Sykes* 1

390 Albermarle, George Monck, Duke of, *sm. folio*, his hand on a helmet, by Gaywood, after F. Barlow, *very fine and rare, before the address of Stent* . 1

391 Albermarle, Christopher Duke of, *folio oval mezz.*, after T. Murrey, by J. Beckett, *very fine—from Mr. Ord's Collection* 1

392 Annandale, William Marquis of, *sheet mezz. oval*, in a border of coats of arms, after Kneller, by Smith, *very fine* 1

393 Arundel, Thomas Howard, Earl of, *sm. folio in a square;* and the Earl with his Countess, in the same piece, *folio oblong*, both after Vandyck, by Vosterman, *extra fine* 2

394 Argyle, Archibald Earl of, executed temp. James II., by David Loggan, *a beautiful impression, with large margin* 1

395 Bedford, Francis, and William, Earls of Bedford, *two small ovals*, by G. Glover, *extra fine and extremely scarce* 2

396 Bedford, Wriothesley Duke of, when a youth, whole length, by J. Beckett, *before the address of Kneller,—from the Bindley Collection* . . 1

397 Berkeley, George Earl of, *oval sm. folio*, arms beneath, by D. Loggan, but without his name, *fine and a print of great rarity* . . 1

398 Bridgwater, John Egerton, in armour, after Kneller, by Smith; John Sheffield, Duke of Buckingham, (when Earl of Mulgrave) also after Kneller, by Smith; John Hobart, Earl of Buckinghamshire, whole length, by Faber, &c. . 4

399 Brooke, Robert Lord, of Beauchamps Court, in the County of Warwick, *folio*, by G. Valck, *extra fine,—from Mr. Ord's Collection* . . 1 3 4 ..

400 Buckingham, George Villiers, Duke of, *sheet oval*, in magnificent dress of pearls, after Mierevelt, by Delph, *extremely fine* 1 2 12 6

401 Buckingham, George Villiers, second Duke of, *folio mezz.*, after S. Verelst, by J. Beckett, *fine and very scarce,—from the Bindley Collection* . . 1 1 .. ..

402 Buckingham, John Sheffield, Duke of, in the robes of the Garter, holding the wand of Lord Chamberlain, by J. Smith, *beautiful proof before any letters,—from Sir M. M. Sykes' and Mr. Ord's Collections* . . 1 2 3 ..

403 Buckingham, J. Sheffield, Duke of, same as the preceding, with the inscription, *in fine state, with margin;* and another Portrait of the Duke, also by Smith, *before a portion of the inscription was engraved in* . 2 1 .. ..

404 Buckingham, John Sheffield, Duke of; and Henry Lord Colerane, both by Vertue; Thomas Howard, Earl of Arundel, by Vosterman, &c. . . 5 .. 6 ..

405 Cromartie, George Earl of, when Viscount Tarbat, 4*to. mezz.*, in his robes, by J. Smith, *very fine and rare* . 1 .. 7 ..

406 Cumberland, George Clifford, Earl of Cumberland, whole length, standing dressed for a tournament, by R. White, *fine and very scarce* . . . 1 2 2 ..

407 Cutts, John Lord, *mezz.*, in armour, after Wissing, by R. Williams; and Craufurd of Kilbirney, *oval*, in border of arms, after J. de Medina, by Smith, *both very fine* 2 .. 3 ..

408 Danby, Thomas Osborne, Earl of, (afterwards Duke of Leeds) *small folio, first state, the name being inscribed "Osborne,"* after Lely, by Blooteling, *very fine* . 1 .. 14 ..

409 Denbigh, William Fielding, Earl of, Ambassador to the King of Persia, 4*to.*, by Voerst, *sold by W. Webb, fine and very rare* 1 1 1 ..

410 Derby, James Stanley, Earl of, the celebrated Loyalist, by D. Loggan; and Dudley Carleton, Viscount Dorchester, after Mierevelt, by Delph, *both very fine* . 2 1 1 ..

411 Derby, James Stanley, Earl of, by D. Loggan, 4*to.*; and his Son, Charles Earl of Derby, by Blooteling, *fol. mezz., very fine* 2 .. 8 ..

412 Dorset, the Lord Treasurer, by Vertue; Richard Earl of, by Simon Pass; and small Portrait of him, in armour, *sold by J. Hind, very rare;* Edward Earl of Dorset, by Vertue, &c. 5 .. 11 ..

413 Dorset, Lionel Cranfield, Duke of, two different Portraits, after Kneller, by Vertue, *both proofs before any inscriptions*, &c. 3

414 Essex, Arthur Earl of, *4to. mezz.*, after Lely, by Luttrell, *first state, with the address of J. Lloyd, fine and very scarce* 1

415 Essex, Arthur Earl of, by Luttrell, *second state;* Earl of Exeter, (obit. 1700) after Lely, by Tompson; and John Earl of Exeter, after Kneller, by Smith . 3

416 Falconberg, Thomas Bellasyse Lord Viscount, *sheet*, in armour, after M. Beale, by Blooteling, *very fine and rare,—from the Towneley Collection* . . 1

417 Grey, the Lord, afterwards Earl of Tankerville, after Lely, by Browne, *folio mezz.*, EXTRA FINE, *with margin* . 1

418 Grafton, Henry Duke of, *4to. mezz.*, after Kneller, by Beckett; and two other small oval mezz. Portraits of him; and Lewis Earl of Feversham, *folio*, after Riley, by Beckett 4

419 Holland, Henry Rich, Earl of, after Van Dyck, by P. Clouwet, FINE PROOF; Simon Lord Fraser, of Lovat, by J. Simon; and Charles Montague, Earl of Halifax, by Smith 8

420 Lauderdale, John Duke of, *folio mezz.*, after Riley, by Beckett, *first state, before J. Smith excud.*; and the same, CHOICE PROOF BEFORE ANY INSCRIPTION . 2

421 Lauderdale, Richard Maitland, Earl of, *sheet, oval*, in border of arms, after Michelin, by Vandrebanc, *first state, before the alteration of the position of the face, fine and very scarce* 1

422 LINDSEY, ROBERT BERTIE, EARL OF, THE LARGE PLATE, AFTER GELDORP, BY VOERST, *very fine and a print of great rarity,—from the Sykes Collection* 1

423 Lindsey, Robert Bertie, Earl of, the smaller plate, after Geldorp, by Voerst, W. Webb excud., *very fine and rare* 1

424 Marlborough, John the great Duke, different portraits, after Kneller, by Smith, *folio and 4to., very fine* 6

425 Mar, John Earl of, *sheet oval*, in border of arms, after Kneller, by Smith, *in early state, before the alteration of arms, inscription and date* . . 1

426 Melfort, John Drummond, Earl of, inscribed "Lundin," *sm. folio*, in border of arms, after Kneller, by Vandrebanc, *fine and* VERY SCARCE,—*from Mr. Ord's Collection* 1

427 Melfort, Earl of, after Kneller, by Beckett, *4to. mezz.*; James Duke of Monmouth, after Wissing, by Williams; and three other sm. 4to. mezz.'s, *one a proof*, &c. 5

428 MONMOUTH, JAMES DUKE OF, WHEN YOUNG, SHEET, IN BORDER OF OAK LEAVES, BY DAVID LOGGAN, A PRINT OF THE GREATEST RARITY, IN BEAUTIFUL PRESERVATION,—*from the Sykes Collection* . 1 10 10 ..

429 Monmouth, James Duke of, in the robes of the Garter, *sm. sheet*, after Lely, by Blooteling, *an impression in a very early state and very fine* . . 1 1 7 ..

430 Monmouth, James Duke of, and the Seven Protestant Martyrs, *ovals in the same sheet*, engraved by J. Savage, *sheet, very fine and rare,—from the Bindley and Ord Collections* 1 .. 15 ..

431 Montrose, James Marquis of, *sm. folio*, in armour, by A. Matham, *in most beautiful state, with large margin;* and a drawing in indian ink after the print . 2 3 4 ..

432 Mulgrave, Edmund Baron Sheffield, afterwards Earl of, by Elstracke; Francis Manners, Earl of Rutland, *sold by Jenner;* and Edward Somerset, Earl of Worcester, by Simon Pass; *all fine and very scarce* . 3 1 12 ..

433 Norfolk, Thomas Howard, Duke of, with the staves of Earl Marshal, &c., after Holbein, by Vosterman, *beautiful impression, being before the obit.* 1554, *the address below, &c.—from Mr. Wilson's Collection* . 1 3 5 ..

434 Norfolk, Thomas Howard, Duke of, after Holbein, by Vosterman, with the address below and the word "fecit." after the name of Vosterman omitted; and the common impression of the plate 2 2 7 ..

435 Norfolk, Henry Duke of, (the restored Duke) *sheet*, in armour, after Lely, by Blooteling, *very fine and rare* 1 .. 18 ..

436 Norfolk, Henry Duke of, (the restored Duke) *folio mezz.*, by J. Beckett, *fine and rare* . 1 .. 11 ..

437 Northumberland, Algernon Percy, Earl of, Admiral of the Fleet, by Cornelius Van Dalen, *very fine and rare,—from the Sykes Collection* . . 1 3 8 ..

438 Northumberland, Algernon Earl of, *sm. oval*, by G. Glover, *very scarce;* and James Duke of Ormond, 8*vo.*, by David Loggan; *both very fine* . . 2 .. 7 ..

439 Northumberland, Josling Percy, Earl of, *sheet mezz.*, after Lely, by Browne, *extra fine, with large margin;* and a reverse impression of the same plate 2 .. 10 6

440 Northumberland, George Fitzroy, Duke of, 4*to. mezz.*, after Wissing, by Williams; and whole length, with a hunting spear, *half sheet mezz.*, by H. Gascar; *both in remarkably fine state* . . 2 .. 14 ..

441 Ormond, James the great Duke, in armour, holding a truncheon, *half sheet mezz.*, after Kneller, R. White excud., *remarkably rare and in fine state* . . 1

442 Ormond, James Duke of, and Charles Duke of Somerset, *half sheet mezz.'s*, after Riley, by Smith, *very fine and scarce* 2

443 Ormond, James Duke of, *half sheet mezz.*, after Riley, by Smith, *beautiful proof before any inscription* 1

444 Orford, Earl of, (Sir Robt. Walpole) by Houbraken and Vertue; Edward Harley, Earl of Oxford, by Vertue, *proof before the border*, &c. . . 5

445 Orford, Horace Walpole, Earl of, after Sir J. Reynolds, by McArdell, *half sheet mezz., very fine* 1

446 Portland, William Bentinck, Duke of, Margaret his Duchess, and Lady Mary Wortley Montague, *sm. ovals on the same sheet*, by Vertue; and James Duke of Ormond, two different portraits, after Kneller, by Smith . 3

447 Pembroke, Thomas Herbert, Earl of, Lord High Admiral; Thomas Hollis, Duke of Newcastle; and E. Rich, Earl of Warwick; all by J. Smith, &c. . 5

448 Pembroke, Philip Herbert, Earl of, after Van Dyck, by Voerst, *beautiful proof before any inscription,—from the Rendorp Collection* . . 1

449 Pembroke, Philip Herbert, Earl of, 4*to.*, after Mytens, by Voerst, W. Webb excud., *fine and rare* 1

450 Perth, James Drummond, Earl of, *sm. folio oval*, in border of arms, after Kneller, by White, *very fine* 1

451 Richmond, inscribed "James Stewart, Duke of Lenox, &c." (afterwards Duke of Richmond) 4*to.*, after Geldorp, by Voerst, *remarkably fine and very rare* 1

452 Richmond, Duke of, son of Charles II., 4*to. mezz.*, after Wissing, by Williams; and Laurence Hyde, Earl of Rochester, 4*to.*, also after Wissing, by Williams; *both extra fine* 2

453 Radnor, John Robarts, Earl of, in his robes, *half sheet mezz.*, after Kneller, by R. White, *fine and very rare and with large margin* . . 1

454 Radnor, John Robarts, Earl of, same print as the preceding, but printed with less colour,—*from the Marchioness of Bath's Collection* . . 1

455 Rochester, John Wilmot, Earl of, *sheet oval*, in border of oak leaves, after Lely, by White, 1681, *extra fine and very scarce* . . 1

456 Roseberry, Primrose Earl of, *oval*, arms below, after Riley, by Vandrebanc, *very scarce;* and Robert Earl of Roxburgh, after Pattin, by J. Smith, 4*to. mezz.*, *extra fine* 2 „ 10 6

457 Russell, William Lord, ætat. 44, 1683, *sheet*, after Kneller, by Vandrebanc, *extra fine* . . 1 „ 15 „

458 Sandwich, Edward Earl of, the Admiral, *very fine, before the line running below the inscription;* and the second Earl, both after Lely, by Blooteling . 2 „ 14 „

459 Seafield, James Earl of, Lord Chancellor of Scotland, *sheet oval*, in border of arms, after Kneller, by Smith, *proof, before the introduction of several of the coats of arms and the names of the artists* . . 1 2 2 „

460 Shaftesbury, Anthony Ashby Cooper, Earl of, Lord High Chancellor, in his robes, seated, after Greenhill, by Blooteling, *very fine,—from the Bindley Collection* 1 3 3 „

461 SHAFTESBURY, ANTHONY EARL OF, same print as the preceding, *but a proof before the introduction of the motto in the arms below,* "PRESQUE UNIQUE" . 1 7 7 „

462 Shaftesbury, Anthony Ashley Cooper, Earl of, *sheet oval*, by R. White; and Thomas Wentworth, Earl of Strafford, 4*to.*, in armour, C. Visscher excud.; *both fine* . 2 „ 11 „

463 Somerset, Charles Duke of, (the Proud Duke), after Riley, by Smith, *half sheet*, in the robes of the Garter, *choice proof before any inscription* . . 1 2 5 „

464 Somerset, Charles Duke of, 4*to. mezz.*, in armour, after Vander Vaart, by Smith; and the same, *proof before any inscription* . . 2 „ 11 „

465 Somerset, Charles Duke of, 4*to.;* Frederick Duke of Schomberg, and his Son, the second Duke; and James Earl of Salisbury, (when a boy) all by Smith, &c. 5 „ 15 „

466 Strafford, Thomas Wentworth Earl of, and his Secretary; and the Family of Lord Strafford, both after Van Dyck; and Thomas Earl of Strafford, 1714; all by Vertue, &c. 5 „ 12 „

467 Torrington, Arthur Herbert Earl of, *sheet*, in armour, *sold by J. Savage, extremely scarce, in fine preservation, with large margin* . . 1 1 16 „

468 Tweedale, John Earl of, Lord Chancellor of Scotland, *choice proof;* Charles Viscount Townshend; and Thomas Lord Torrington; all by J. Smith, &c. . 5 „ 13 „

469 Warwick, Robert Rich, Earl of, 4*to.*, in armour, by Voerst, *are to be sold by W. Peake, extremely fine and rare,—from Sir M. M. Sykes' Collection* . 1

470 Warwick, Robert Rich, Earl of, *small oval*, in armour, *sold by H. Dochin, rare;* and Count Gondamor, Ambassador to James I., from Spain, by Simon Pass, *very fine and rare* 2

471 Warwick, E. Rich, Earl of, seated on a bank, after Wissing, by Smith, *with margin;* and "The Marquis of Worcester," *half sheet mezz.*, by Williams, *extremely scarce* 2

GENTRY.

472 Barnardiston, Sir Samuel, of Brightwell, in Suffolk, *sheet*, by R. White, *very fine,—from the Bindley Collection;* and old engraving of the Arms of Barnardiston, by F. Goddard 2

473 Blount, Sir Henry, the Traveller, by D. Loggan, *large* 4*to.*, *extra fine and rare, with margin* . 1

474 Cotton, Sir Robert, of Combermere, by J. Smith, PROOF; Thomas Coulson, and Sir Robert Clayton, both by Smith; and Peter Beckford, Governor of Jamaica, whole length, by John Murphy . . 4

475 Chetwynd, John, of Ingestre, Stafford, after Sir J. de Medina, *sheet;* and Sir Godfrey Copley, of Spotborough, *sm.* 4*to.;* both by J. Smith, *very fine and scarce* . 2

476 Cecil, Hon. Robert, after Kneller; and Hon. Will. Cecil, after Wissing; both by Smith; Hon. Charles Cecil, by B. Lens; and the Coke Family, of Holkham, by Vincent, *proof*, &c. 6

477 Cottrell, Sir Charles, Master of the Ceremonies to three Kings, after Riley, by R. Williams; and Mr. Will. Cray, of Newcastle, *small oval mezz.*, by F. Place; *both very scarce* 2

478 Dering, Sir Edward, of Surenden, in Kent, after Cornelius Jansen, by Glover, *an impression of the greatest beauty;* and an old engraving of the Arms of Dering, 1630 2

479 Dering, Sir Edward, (the Second Baronet) *sheet*, after Kneller, by R. White, *very fine and extremely scarce* . 1

480 Folkes, Martin, after Vandrebanc, by Faber, *fine proof;* another Portrait, after Richardson, by Smith, *proof;* and when older, after Hudson, by M'Ardell . 5

481 Fox, Sir Stephen, aged 75, Anno 1701, after Baker, by Simon; Sir Henry Goodriche, after Hill, by Smith; and John Hervey, (Treasurer and Receiver-General) after Lely, by Thompson; *all very fine* . . 3

482 Fielding, Colonel Robert, *sheet*, in richly ornamented dress, after Wissing, by Beckett, *extra fine;* and 4*to. mezz.* after the same picture, Beckett excud. . 2 1 " "

483 Fielding, Colonel Robert, *sheet*, in rich dress, after Wissing, by Beckett, *choice proof before any inscription,—from Mr. Ord's Collection* . . 1 " 19 "

484 Gresham, Sir Thomas, after Sir Antonio More, *choice proof;* and Thomas Harley, *proof before letters;* both by Vertue 2 1 " "

485 Hamilton, Sir George, of Binnie and Barton; and Dame Hellen, his Lady; both after Sir J. de Medina, by Smith, *very fine, in beautiful state* . 2 1 " "

486 Isham, Sir Thomas, of Lamport, in Northamptonshire, by Loggan, *sheet, very fine* PROOF, *without name of painter and engraver* . . 1 3 3 "

487 ISHAM, SIR THOMAS, OF LAMPORT, IN NORTHAMPTONSHIRE, BY LOGGAN, PROOF BEFORE THE ARMS AND ANY INSCRIPTION,—*from the Collection of Thomas Dimsdale, Esq.* 1 6 10 "

488 Isham, Sir Thomas, of Lamport, *mezz.*, after Lely, D. Loggan excud., *very fine and scarce;* and Sir John Lowther, after Lely, by Browne, CHOICE PROOF . 2 " 16 "

489 Leate, Alderman, by Payne, (the finest work of the engraver); and Sir George Mackenzie, by P. Vandrebanc, *in extremely fine state* . . 2 " 14 "

490 Lloyd, Humphry, of Denbigh, the celebrated Antiquary, by J. Faber, *extra fine and very rare* . 1 " 14 "

491 Malines, Samuel, after G. Claret, by P. Lombart, *sm. folio, a beautiful impression of a print of extreme scarcity* 1 1 15 "

492 Marsham, Sir John, Knt. and Bart., *sm. folio*, arms below, by R. White, *extremely fine* . 1 1 11 "

493 Moore, Sir John, Lord Mayor of London, after Lely, by M'Ardell, *very fine,—from Mr. Ord's Collection* 1 " 13 "

494 Nott, Sir Thomas, Knt., *sm. folio*, arms below, by R. White, *fine, and a print of great rarity* . 1 2 6 "

495 Petty, Sir William, after Closterman, by Smith; Sir Edward Nicholas, by Hertocks; Charles Moore, Son of the Lord Bishop of Ely, *whole length mezz.*, by P. Coombes, &c. 8 " 15 "

496 Sutton, Thomas, Founder of the Charter House, whole length, by Faber; Sir Philip Sydenham, of Brympton; and Sir Robert Southwell; both by J. Smith, *very fine* . 4 " 11 "

„ 10 „ 497 Rudyerd, Sir Benjamin, by Payne; Sir James Ware; Thomas Sutton, and John Thurloe; all by Vertue, &c. 7

1 1 „ 498 Temple, Sir William, *sheet*, after Lely, by Vandrebanc, *very fine* . . 1

„ 10 6 499 Trumbull, Sir William, Secretary of State to William III., after Kneller, by Vertue, *very scarce;* and Thomas Thynne, of Long Leate, after Kneller, by White, *sm. folio, very fine, with large margin* . . 2

„ 10 „ 500 Thynne, Thomas, of Long Leate, who was barbarously murdered on Sunday, ye 12 Feb. 168½, by White, *before the address at the bottom of the plate* . . 1

„ 14 „ 501 Thynne, Thomas, of Long Leate, in Roman costume, *mezz.*, after Lely, by Browne, *choice proof before any inscription, —from Mr. Ord's Collection* . 1

1 5 „ 502 Webster, Sir John, the Ambassador, *sm. folio*, after Cornelius Jansen, by T. Matham, CHOICE PROOF BEFORE ANY INSCRIPTION,—*from the Mariette Collection* . 1

MILITARY AND NAVAL CHARACTERS.

„ 10 6 503 Allin, Admiral Sir Thomas, of Somerliton, in Suffolk, *large folio*, after Kneller, by Vandrebanc, *very fine,—from Mr. Ord's Collection* . . 1

„ 11 „ 504 Allin, Sir Thomas, by Vandrebanc; Lord Anson, by Houbraken, *proof;* Rupert Douglas (General of Gustavus Adolphus), by Falck, *very fine*, &c. . 4

„ 10 6 505 Aylmer, Admiral Lord, *three quarters mezz.*, with globe, &c. PROOF BEFORE THE INSCRIPTION; and Admiral Sir William Bartley, after Lely, by Thompson, *very fine* . 2

1 10 „ 506 Blake, Admiral, engraved by Thomas Preston, *proof, before the engraved work round the oval and publication line;* and Admiral Byng seated, with a truncheon, by Houston, FINE PROOF . . 2

„ 11 „ 507 Brog, Sir William, *sm.* 4to., by Crispin Van Queboren; and Thomas Lord Fairfax on horseback, by W. Marshall; *both fine* . . 2

„ 15 „ 508 Chichley, Admiral Sir John, *mezz.*, after Lely, by Browne, *extremely fine, with broad margin* . 1

2 13 „ 509 Drake, Sir Francis, and Thomas Candysh, the Navigators, by Crispin Pass; and Portraits of Columbus and Vesputius, also by C. Pass . . 5

510 Drake, Sir Francis, *small oval*, by Jerome Wiercx; and Thomas Candysh, *small*, by Jodocus Hondius; *both very fine and scarce;* and Thomas Lord Fairfax, by Marshall, *with margin, fine* . . 3 — 2 7 "

511 Hollis, Admiral Sir Tretswell, *mezz.*, holding a sword, after Lely, by Brown, *very fine and rare,—from the Gulston, Bindley, and Ord Collections* . 1 — " 12 "

512 Lambert, Major-General, *mezz., sm. folio, in a round*, by Francis Place, *extra fine and rare,—from the Sykes Collection* . . 1 — 1 10 "

513 Napier, Charles, PROOF; Sir George Rooke; and General Maxwell; all by J. Smith, *very fine*, &c. . 6 — " 11 "

514 Saunders, Admiral Charles, after Sir J. Reynolds, by M'Ardell, *choice proof;* Admiral Boscawen, whole length, after Reynolds, by M'Ardell, &c. . . 3 — 2 1 "

515 Shovell, Admiral Sir Cloudesley, *mezz.*, after Will. Ryck, by Smith; and the same, FINE PROOF *before any inscription* 2 — 1 " "

516 Sidney, Algernon, 4*to.*, by Luttrell, J. Smith excud.; Sir C. Shovell, by Smith; Sir Charles Wager, by White, and Faber; and Lord Sandwich, by Blooteling . 5 — " 16 "

517 Turner, Sir James (General in Scotland under Claverhouse), *sm. folio*, by White, *fine proof*, "PRESQUE UNIQUE" 1 — 1 3 "

177 18 6

FIFTH DAY'S SALE.

TOPOGRAPHY, &c.

LOT

518 Smith's Series of Etchings of Rural Scenery; and Luffnan's Plans of the Ports of Holland, France, Spain, &c. 56 — " 4 "

519 Carisbrooke Castle, by W. B. Cooke; English Views, by Middiman, *proofs*, &c. . . 19 — " 8 "

520 Various Portraits and Topography, collected to illustrate Bloomfield's Norfolk, including Hoefnagle's View of Norwich, temp. Elizabeth . . 53 — 1 12 "

521 The Plates to Clutterbuck's History of Hertfordshire; Statue of Lord Bacon, &c., by Le Keux, &c. *proofs on india paper*, &c. . . 21 — 1 " "

522 Views in Oxford, for the Almanacks, chiefly after Turner, R.A. by Basire, *early impressions* . 19

523 St. Mary's Abbey, York, from Gent's History; Private Etchings of Views, by Mrs. Dawson Turner, &c. . 38

524 Rooker and Sandby's large set of Views in London, *fine early impressions* . . 6

525 Kirby's Views and Monuments in the County of Suffolk, *scarce* . . 12

526 Pouncey's Views in the Isle of Thanet; and another set, *proofs before the letters* . . 9

527 Vertue's Views of the Green Dale Oak, near Welbeck, Kenilworth Castle in its ancient state, &c. . 10

528 Plan of Norwich, Twickenham 1756, and various other Views 15

529 Caricatures during the period of Pitt and Fox, by Gillray, *in colours*, &c. . . 15

530 The Magic Lantern, after Schenau; Marriage of the Princess Ann to the Prince of Orange, 1733, &c. . 16

DRAWINGS BY HEARNE, &c.

531 Views of the South and North Gates, Yarmouth, by Hearne, *highly finished drawings in colours* . 2

532 Views of the Convent of the Grey Friars at Lynn, and Caister Castle, Norfolk, *highly finished*, by Hearne 2

533 Wingfield Castle, Norfolk, by Hearne, *highly finished in colours* 1

534 Thornbury Castle, Gloucestershire, &c., by Hearne, *highly finished* . . 2

535 Dutch Boats in a strong Gale, by Owen, *very spirited* 1

536 Old London Bridge, with the houses on it, by Canot; and View of Old St. Dunstan's Church, by Shepherd, *both in colours* 2

BRITISH PORTRAITS CONTINUED.

CLERGY.

537 Alabaster, William, the Poet, after Cornelius Jansen, by John Payne, *very fine and rare,—from the Bindley Collection;* and the copy . . 2

538 Allestry, Dr. Richard, by David Loggan, *extremely fine, before the publisher's address, with large margin* 1

539 Bathurst, Dr. Ralph, by David Loggan, *extremely fine, with broad margin* . . 1

540 Burnet, Bishop of Salisbury, *sheet*, after Mrs. Beale, by R. White, *fine and a print of great scarcity* 1 . 16 .

541 Burnet, Bishop, after Riley, by J. Smith, *very fine ;* Dr. Thos. Burnet, by White ; Bishop Beveridge, *mezz.*, by W. Sherwin, Bishop Carleton, by Hultsius, &c. . 6 . 11 .

542 Chandler, Edward, Bishop of Durham, and the same, *proof before any inscription*, by Vertue ; and Archbishop Chichley, by F. Bartolozzi, *private plate* . . 3 . 11 .

543 Crew, Nathaniel, Bishop of Durham, by F. Place, *very fine and scarce ;* and Henry Compton, Bishop of London, *folio*, by Beckett, and 4*to. mezz. sold by J. Smith, rare* 3 1 2 .

544 Cranmer, Archbishop, by David Loggan, *beautiful proof before any inscription*, PRESQUE UNIQUE,—*from the Collection of Thomas Wilson, Esq.* . . 1 4 14 6

545 Cranmer, Archbishop, by D. Loggan, *very fine ;* also by Vertue, *first state*, in which by error it is inscribed Matthew Parker ; and by P. Gunst, *fine proof* . 3 . 15 .

546 Carle, Walter, Bishop of Winchester, by T. Cecil ; and John Howson, Bishop of Durham, by Martin Droeshout, *with the first addresses, very fine* . . 2 1 7 .

547 Dolben, John, Bishop of Rochester, after Huysman, by Thompson, *sheet mezz., very fine, with margin* . 1 . 15 .

548 Fleetwood, Will. Bishop of Ely, by R. White, *proof* ; Dr. John Lightfoot, by White ; Bishop Lloyd, by Vertue ; Bishop Lake, by Payne, &c. . . 5 . 12 .

549 Fuller, Dr. Thomas, author of the Worthies, by David Loggan, PROOF BEFORE ANY INSCRIPTION ROUND THE OVAL, PRESQUE UNIQUE,—*from Mr. Ord's Collection* 1 4 5 .

550 Henchman, Humphrey, Bishop of London, after Lely, *sheet mezz., very scarce,—from the Gulston and Towneley Collections* . . . 1 1 . .

551 Holder, Dr. William, by David Loggan, *very fine, being before the date, and the inscription round the portrait differing in many parts from the common impression* 1 1 1 .

552 Hall, Joseph, Bishop of Exeter, afterwards of Norwich, by J. Payne, *extremely fine ;* and Archbishop Laud, C. Visscher excud., *in fine state* . . 2 1 15 .

553 Kennett, Bishop of Peterborough, by Faber, *scarce ;* Edward Maurice, Bishop of Ossory, by M'Ardell ; Michael Hewitson, by J. Smith, *very rare ;* Dean Eglesfield, by Faber, &c. 7 . 14 .

554 Laud, Archbishop, after Vandyck, D. Loggan excud., *sheet mezz.* and John Hough, Bishop of Worcester, by Faber, *both very fine and scarce* . . 2

555 Lamplugh, Thomas, Archbishop of York, after Kneller, by Vandrebanc, *very fine, before the address below of Christ. Brown;* and the same, *with the address* . 2

556 Mews, Peter, Bishop of Winchester, by Loggan; John Moore, Bishop of Norwich, by White; and Brian Walton, Bishop of Chester, by Lombart, *fine* . . 3

557 Morley, George, Bishop of Winchester, *sheet mezz.*, after Lely, by Thompson; and the same in its rare orignal state, by Van Somer, *before it was much darkened* . 2

558 Patrick, Simon, Bishop of Ely, *sheet*, by White; Bishop Pearson, by Loggan, *very fine;* and Archbishop Tennison, after Mrs. Beale, by Vandrebanc . . 3

559 Parker, Archbishop of Canterbury, by Vertue, *proof before any inscription;* and three different Portraits of Potter, Archbishop of Canterbury, by Vertue, &c. . 4

560 Reynolds, Bishop, by Loggan, *very fine;* Archbishop Usher, by Marshal; Bishop Lake, by Payne, &c. 6

561 Richardson, John, Archbishop of Armagh, by T. Cross, *very rare;* and Thomas Attwood de Rotherham, by Marshal, *(Towneley Coll.) fine and scarce* . 2

562 The Seven Bishops, *ovals on one sheet*, by David Loggan, *extremely fine and scarce* . . 1

*** This is the original print from which so many copies were taken.

563 Sydrach Simpson, Robert Manton, and John Collins, all by T. Cross, *the two latter of extreme rarity* . 3

564 Stillingfleet, Dr., and Dr. Tillotson, before they were Bishops, after Lely, by Blooteling, *very fine* . 1

565 Smalbroke, Bishop of Litchfield and Coventry, by Vertue; Dr. Thomas Stackhouse, by Vertue, *proof before any inscription;* Dr. John Owen, *mezz.*, J. Vande Velde excud., &c. 6

566 STERNE, RICHARD, ARCHBISHOP OF YORK, *sheet mezz.*, by F. PLACE, *very fine and extremely rare,—from the Towneley Collection* . . 1

567 Tanner, Bishop of St. Asaph, *sheet*, by Vertue, *proof before arms or inscription;* Bishop Tennison, by Vertue, *proof*, &c. . . . 4

568 Trimnell, Bishop of Norwich, by J. Faber, *very fine;* Archbishop Whitgift, by Vertue, *before the crest in the background;* William of Wyckham, by Houbraken, &c. 4 . 17 .

569 Wallis, Dr. John, the celebrated Mathematician, by David Loggan, *extremely fine, with large margin* . 1 1 5 .

570 Walton, Brian, Bishop of Chester, the compiler of the Polyglot Bible, by P. Lombart, *very fine* . 1 1 2 .

571 Ward, Seth, Bishop of Salisbury, *sheet,* by David Loggan, *extremely fine, with large margin* . 1 2 2 .

572 Warburton, Bishop, and Bishop Hurd, by Hall; Bishop Horne, by Heath; Erasmus, by Vosterman; and Andrew Stock, &c. 10 . 17 .

573 The Oxford and Cambridge Founders, Chichley, Fleming, Sutton; Margaret Countess of Richmond; Mary Countess of Pembroke, &c., in *mezz.*, by J. Faber . 15 1 . .

574 ——— Walter de Merton, Wadham, Bishop Fox, Cardinal Wolsey, &c. by Faber, *all very fine early impressions* 7 2 . .

LAWYERS.

575 Coke, Sir Edward, Lord Chief Justice, *folio,* by David Loggan, *extra fine* . . 1 1 . .

576 Carter, Sir Lawrence, by Vertue, *before the address;* Sir Rob. Eyre, and Alexander Denton; and the latter, *proof before any letters;* Parker, Earl of Macclesfield, by Kyte, &c. 7 1 2 .

577 Guilford, Francis North, Lord, Keeper of the Great Seal, *folio,* by David Loggan, *very fine and scarce,—from Mr. Ord's Collection* . . 1 1 1 .

578 Hale, Sir Matthew, in his robes, *folio,* by R. White, *very fine and rare, with large margin* . 1 2 6 .

579 Hale, Sir Matthew, Lord Chief Justice of England, in his robes, *folio mezz., sold by T. Jordan, very fine, before the address was engraved in* . . 1 1 10 .

580 Jeffreys, Lord, when Sir George and Lord Chief Justice, *folio,* after Kneller, by White, *first state, extra fine,—from the Dimsdale and Ord Collections* . 1 2 2 .

581 Jeffreys, inscribed "George Earl of Flint, Viscount Weikham, &c." 4*to. mezz.*, after Kneller, E. Cooper excud., *very fine and extremely scarce* . . 1 . 17 .

582 Jeffreys, the same plate as the preceding, but altered to George Lord Jeffryes, and without the painter's name; and another print inscribed "The Lord Chancellor," J. Oliver excud., 4*to. mezz., very scarce* . . . 1

583 Jones, Sir Thomas, Lord Chief Justice of the Common Pleas, *folio*, by R. White, *very fine and extra rare,—from Sir M. M. Sykes' Collection* . 1

584 Jones, Sir Thomas, inscribed "One of the Judges of the King's Bench," *mezz.*, after Claret, by Thompson, *very fine and scarce,—from the Bindley Collection* . 1

585 Jekyll, Sir Joseph, by Vertue, *fine proof before any inscription;* Sir Richard Holford, after Richardson, by Vertue; and Sir William Petyt, by White, &c. . 4

586 More, Sir Thomas, Lord Chancellor of England, the beautiful little prints, by Valdor, and Wiercx, *both very fine* 2

587 Page, Sir Francis, *proof before any inscription;* James Reynolds, Lord Chief Baron, *proof;* Judge Price, &c.; all by Vertue . . . 5

588 Rainsford, Sir Richard, Lord Chief Justice of the King's Bench, after Claret, by Thompson, *extra fine and scarce, with margin* 1

589 Rainsford, Sir Richard, Lord Chief Justice of the King's Bench, after Claret, by Thompson, *equally fine as the preceding, but with still larger margin* . . 1

590 Street, Sir Thomas, *folio*, by White, *very fine, first state, with the address of C. Harper* . 1

591 Willes, Sir John, by Vertue, *proof before any inscription;* Sir John Strange, by Houbraken, *proof;* Sir Henry Montague, by F. Delaram, &c. . . . 5

592 Wright, Sir Nathan, Lord Keeper; Sir Thomas Trevor, and Sir George Treby; all *folio*, by White, *the latter is before the publisher's address* . . 3

593 Whitelock, Bulstrode, Lord Commissioner of the Great Seal, *8vo.*, by Gaywood, P. Stent, *very fine and extremely scarce, with margin* . . . 1

LITERARY CHARACTERS.

594 Brown, Sir Thomas, by Van Hove, and White; Dr. Bentley, by Vertue; J. Barclay, by Mellan, &c. . 11

595 Brown, Dr. John, of Norwich, three different prints, by R. White,—*from the Bindley Collection;* Lord Bacon, by Vertue, Marshal, &c. . . . 8

596 Blackmore, Sir Richard, by Williams, *fine and scarce;* Samuel Butler, *mezz.*, after Lely; Sir William Congreve, by Smith, &c. . . 5 " 13 "

597 Chauncey, Sir Henry (title to his Hertfordshire), by J. Savage; and Dr. William Conyngham, of Norwich, *wood-cut, very rare* . . 2 " 15 "

598 Chauncey, Sir Henry, by J. Savage, *very fine* . 1 1 1 "

599 Evelyn, John, by Bartolozzi, *fine proof;* Samuel Dale, by Vertue; Will. Lilly, and Francis Quarles, by Marshal, &c. 9 " 16 "

600 Newton, Sir Isaac; Robert Boyle, and Sir W. Congreve; all by Smith; Dr. Hawkesworth, after Sir J. Reynolds, by Watson, &c. . . 6 1 1 "

601 Flatman, by White *(Mariette's Coll.);* Sir Thomas Browne, by Vanderbanc, *proof;* Dryden (from his Poems), *proof,* &c. 5 1 13 "

602 Howell, James, by Mellan and Bosse, *proof (Mariette's Coll.);* and the same, with two variations; Sir K. Digby, after Van Dyck, by Voerst, *in the first and second states* . 5 1 6 "

603 Holt, John, by D. Loggan, *fine and very scarce;* and Dr. Nathaniel Highmore, by Blooteling, *fine, with large margin* 2 1 8 "

604 King, Sir William, Physician to Charles II., and Sir Roger L'Estrange, *first state,* (before he was knighted), *sheets,* by R. White, *very fine* . . 2 " 18 "

605 Milton, by W. Marshal, *very fine and scarce;* Sir Roger L'Estrange, by White, and by Becket; and the latter, *proof before any letters* . . 4 2 8 "

606 Rapin, by Vertue, *fine proof;* others of him, by Houbraken and King; Tindal, the Historian, by B. Picart, *proof,* &c. 5 " 7 "

607 Sermon, William, by Sherwin, *very fine,—from the Mariette Collection;* and Sir Thomas Urquhart, whole length, by G. Glover, *rare* . . 2 1 " "

608 Sydenham, Dr. Thomas, 8*vo.*, after Mrs. Beale, by Blooteling, *choice proof* . . 1 1 11 "

609 Lambarde, William, the Historian of Kent, by Vertue; and the same, *choice proof;* John Locke, *two different,* by Vertue, &c. 6 1 " "

610 Poets of England—Waller, B. Johnson, Shakspeare, Spencer, and Chaucer, by Vertue, *fine* . 6 " 18 "

611 Pope, by Faber, and Smith; Steele and Wycherley, by Smith; Allan Ramsey, by G. White, &c. . 6 " 15 "

612 Pope, by Houbraken, *proof of the small plate, very scarce;* Richardson, the Novelist, *two different,* by M'Ardell, *proofs;* and Mathew Prior, by Simon . 4 1 15 "

613 Rushworth, John, by White; Sir Thomas Overbury, *drawing, after the rare print;* Sucklin, by Marshal, &c. 11

614 Spencer, Sidney, and Beaumont, the larger plates, by Vertue, *choice proofs* . . 3

615 Swift, seated at a table, *proof;* Sir James Ware, by Vertue, *first state;* and Strype, the Historian, by Vertue, *choice proof,* &c. . . 4

616 Young, Dr. by Houbraken; Sir P. Sidney, by Vertue; Swift, Steele, Ramsey, &c. . . 6

ARTISTS.

617 Bulfinch, John, by D. Loggan, 8*vo.*, *very rare;* and Cocker, the Writing Master, by Gaywood, *very fine and scarce* 2

618 Jones, Inigo, after Van Dyck; and Portraits of eminent Painters, after Van Dyck, by Pontius, &c. *in proof or early states* 7

619 Pontius, and other eminent Artists, after Van Dyck; Mierevelt, by Delph, *proof,* &c. . . 5

620 Holbein, by Vosterman, and Andrew Stock; Hoefnagle, George Jameson, Van Dyck, &c. . . 10

621 Kent, the Architect, by Ravenet, *proof;* Vivares, by himself, *proof;* Ravenet, by himself, &c. . 8

622 Ellicot, the Watchmaker, by Dunkarton, *first state;* John Harrisson, by King; Thomas Mudge, by Townley, &c. 5

623 Reynolds, Sir Joshua, by Sherwin, and by Caroline Watson, *choice proofs;* Marchi, the Engraver, after Sir Joshua, by Spilsbury; Lawrence, when a boy, by Sherwin, *proof,* &c. 5

624 Hondius, Abraham; William Vander Velde, Wissing, and Kneller, by Smith; Largilliere and Family, by Becket; Lely, by Valck, &c. . . 7

625 Flatman, the Poet and Painter, *mezz.*, by Thompson; and William Vander Velde, by Smith; *both choice proofs* 2

626 Lely, Sir Peter, 4*to.*, by G. Valck; and the same, *choice proof before any letters* . . 2

627 Giles, Henry, the Glass Painter, of York, *proof;* Pierce Tempest, and William Lodge; all by Place, *extremely scarce* 3

628 Gibbons, Grinling, by Smith; Schalken, John Lambert, and Kneller, by Smith; Baptiste, the Painter, by G. White, &c. 7

629 Wren, Sir Christopher; Sir John Vanburgh, Murray, and Kneller; all by Smith, *very fine,* &c. . 5

630 Murray, Thomas, and Kneller, the Painters; both by J. Smith, *proofs before any inscriptions* . 2 . . 10 . .

631 Smith, the Engraver, by himself; and Roubilliac, the Sculptor, by D. Martin; *both very choice proofs* . 2 1 1 . .

632 Gibbs, the Architect, by M'Ardell; Rysbrack, the Sculptor, by Faber; Monamy, Van Bleeck, Pine, &c. . 9 . . 12 . .

633 Walker, Robert, the Painter, by Lombart; Rembrandt, by Schmidt, *proof;* N. Poussin, by Pesne, and Ferdinand; and Charles De la Fosse, by Duchange, *proofs* . 5 1 . . .

634 Gamble, the Musician, by Cross, *rare;* John Ayres, the Writing Master, by R. White, *fine proof*, &c. . 3 . . 7 . .

REMARKABLE CHARACTERS.

635 Titus Oates, Prance, and Dugdale, by R. White; Col. Blood, by G. White, &c. . . 6 1 6 . .

636 Titus Oates, *proof before alteration in the inscription, and before any address;* and Benjamin Hewling, executed in the West, by Nutting, *proof before the inscription* . 2 . . 14 . .

637 Charles John Count Koningsmark, tried for the murder of Thomas Thynne, of Long Leate, *sheet*, by R. White, *very fine and scarce* . . 1 1 2 . .

638 Josiah Keeling, Discoverer of the Rye House Plot, by R. White, *very fine and extremely scarce* . . 1 1 3 . .

639 Hobson, the Cambridge Carrier, (celebrated by Milton) by J. Payne, *a beautiful impression* . 1 . . 10 . .

640 Hans Worremberg, the Dutch Dwarf, two different prints, by P. Schenck, *very scarce* . . 2 . . 6 . .

End of the Fifth Day's Sale.

£ 132 14 6

SIXTH DAY'S SALE.

MISCELLANEOUS PORTRAITS.

			LOT		
/	6	„	641	Various small Portraits and Fancy subjects, from books, &c.	60
/	3	„	642	Miscellaneous Portraits, ancient and modern	60
/	„	„	643	Nathaniel Highmore, by Blooteling; Earl of Nottingham, the Admiral, by Pass; different Portraits of Hall, Bishop of Norwich, &c. . .	17
„	13	„	644	Queen Ann and the Regent Morton, *small ovals*, by Houbraken, *proofs;* The young Dukes of Suffolk, after Holbein, by Bartolozzi, *proofs;* Portraits of Washington, Nelson, &c.	10
„	9	„	645	Kings of England, (small set) by Vertue, *one before the letters;* Kings of England, by Trotter, *proofs*, &c.	9
/	10	„	646	Dr. Dodderidge, by Heath; Miller the Botanist; Bishop Cousin; others of celebrated Collectors, &c. .	24
/	12	„	647	Portraits of the time of Queen Elizabeth, from the Heriologia, *fine impressions* . .	22
„	14	„	648	Jeanne d'Arc, Prince Eugene, &c., by De Marcenay, *choice proofs;* Voltaire, Rousseau, &c., by Ficquet, &c.	9
„	12	„	649	Samuel Haworth, John Mayew, Charlton, Waterhouse, and other Medical Portraits, temp. Charles II., &c.	15
/	6	„	650	Charles I. and Charles II., different early prints of them; other Kings and Queens of England, &c. .	16
„	12	„	651	Portraits to illustrate Clarendon's History of the Rebellion, 8*vo.* *edition, some proofs, uncut plates, &c.* .	15
/	„	„	652	Dudley, Earl of Leicester; Thos. Duke of Norfolk, by Moncornet, *in two states;* and other early Portraits	14
/	11	„	653	Lord Bacon, Sir Thos. Overbury, Selden, Drummond, and other early English Portraits . .	18
/	/	„	654	Charles II., by Hertocks, *proof;* Elizabeth, by Vertue; and various small Portraits of the Kings of England, &c.	22
„	11	„	655	Milton, by Caroline Watson, and Cipriani; Dean Prideaux, and of other Eminent Persons, *proofs*, &c. .	14
„	19 /	„	656	Elizabeth, in the dress she went to St. Pauls, by Tiffin; Mr. Hastings, by Bretherton, 1782; and other English Portraits	22

657 Col. Stanley, by Bartolozzi, *private plate;* Bindley, Watson Taylor, Dr. Heath, Trattle, Miles, Thomas, and other Collectors . . . 11 . 11 .

658 Sir William Lower, the Poet, *scarce;* James Earl of Carlisle, by Pass; different Heads of Pope, etched by Richardson, &c. . . . 37 1 9 .

659 Thomas Wilson, Bishop of Sodor and Man, by Simon; Zac. Pearce, Bishop of Bangor, by Faber; Josh. Hort, Archbishop of Tuam, by And. Miller, *scarce*, &c. 13 . 10 .

660 The Lord Grey, afterwards Earl of Tankerville, after Lely, by Browne, *very fine and scarce;* and Madam Soams, *first state, inscribed* "*Sooms*," by Becket . 2 . 7 .

661 Arthur, Earl of Essex, after Lely, by Lutterell; and Edward Rich, Earl of Warwick, after Wissing, by J. Smith, *both fine and scarce* . . 2 . 7 .

662 Sir Benjamin Rudyerd, after Mytens, by Payne; and Portraits by Houbraken, from Birch's Lives, *very fine impressions* 6 . 9 .

663 John Evelyn, by Nanteuil; and various Portraits of the British Poets, &c. . . 47 . 18 .

BRITISH PORTRAITS CONTINUED.

LADIES.

664 BARRINGTON, LADY ANN, and LADY MARY ST. JOHN, seated together at a table, *mezz.*, by Gascar, *very fine, a print of extreme scarcity* . . 1 . 10 6

665 Beaufort, Mary Duchess of, daughter of Arthur Lord Capel, after R. Walker, by J. Nutting, *fine and rare,—from Musgrave's and Towneley Collections* . 1 1 11 .

666 Bellasis, the Lady, and the Lady Ashley, both after Lely, by Thompson, *both very fine;* Lady Brandon, after Wissing, by Smith; Lady Byron, after Hogarth, by Faber, &c. 5 1 . .

667 Bulkeley, Mad. Sophia, holding a vase, *mezz.*, by H. Gascar, *very fine and rare,—from the Bindley Collection* 1 . 7 .

668 Cromwell, Elizabeth, Lady Southwell, the two plates of her, by Smith; and the Duchess of Bolton, also after Kneller, by Smith, *all proofs before any inscriptions* . 3 2 7 .

669 Chesterfield, Elizabeth Butler, Countess of, by Browne; The same, engraved by Beckett, *both very fine;* and the latter, retouched by J. Smith . . 3 . 12 .

670 Cleveland, Barbara Duchess of, four different engravings, after Lely and Wissing, by Williams, Beckett, and Schenck, *extremely fine* . . 4

671 Cleveland, Barbara Duchess of, after Kneller, by Beckett; and Elizabeth Lady Cutts, after Kneller, by Smith, *both very fine* . . 2

672 Cartaret, Lady; Mrs. Cross, by Smith; Lady Elizabeth Cromwell, by Smith, *all fine;* Frances Lady Cartaret, by Vertue, &c. . . . 7

673 Derwentwater, Mary Ratcliffe, Countess of, in rich dress of ostrich feathers, by B. Lens; and Mad. Mary Davis, (the actress) after Lely, by Thompson, *both very fine* 2

674 Derwentwater, Mary Countess of, in rich dress of ostrich feathers, by Bernard Lens, *proof before any inscription,—from the Gulston and Ord Collections* . 1

675 Essex, Countess of, wife of Arthur Earl of Essex, in mourning for her Lord, who died in the Tower, with her Son and Daughter, *mezz., proof before any inscription, very scarce, from Mr. Ord's Collection* . 1

676 Finch, Lady Essex, after Lely, by Browne; and the same Lady, *etching*, by Van Somers, *proof before any inscription;* Lady Mary Fielding, after Lely, by Beckett; Countess of Exeter, by Thompson, &c. . . 5

677 Grammont, Lady (La Belle Hamilton), and Mrs. Middleton; both after Lely, by M'Ardell, *beautiful pair of proofs* 2

678 Grafton, Isabella Bennet, Duchess of, after Kneller, by Smith; when younger, after Kneller, by Beckett, *in two states;* and seated, after Lely, by Verkolie . 4

679 Grafton, Isabella, Duchess of, *oval*, leaning on her hand, after Wissing, by Smith, *extremely fine;* and the same Lady, after Kneller, by R. White, *mezz., very scarce and fine* 2

680 Gwynne, Mad. Ellinor, seated with a lamb, after Lely, by Valck, *in the pure state of the plate, before the cross hatchings, &c. very fine* . . 1

681 Gwynne, Mrs. Ellen, seated in a landscape, after Lely, by P. Van Bleeck, *an impression of great beauty* . 1

682 Gwinn, Mad. Ellen, *small mezz.*, P. Tempest excud.; and Mad. Elinora Gwinne, *4to. mezz.*, after Lely, by G. Valck; *both fine and very scarce* . 2

683 Gwynne, Mad. Elinora, after S. Cooper, by G. Valck; and Mad. Ellen Gwinn, and her two sons, Charles Earl of Beaufort, and James Lord Beauclaire, after Lely, by Thompson; *both very fine* . . 2 .. 13 ..

684 Grey, the Lady, Wife of Ford, Lord Grey, after Lely, by Browne; and the Ladies Henrietta and Katherine Hyde, Daughters of the Earl of Rochester, after Wissing, by Smith; *both very fine* . . 2 .. 12 ..

685 Hughes Mad. (the Actress), after Lely, by Browne, *proof before the name of the engraver, extremely fine, with broad margin,—from Mr. Ord's Collection* . 1 .. 11 ..

686 Herbert, Mrs. Marianne, *mezz.*, by W. Faithorne; the Lady Howard, after Kneller, by Smith; Mrs. Arabella Hunt, by Smith, &c. . . 5 .. 8 ..

687 Howard, Catherine, Countess of Newburgh, after Van Dyck, by P. de Jode, *proof before any inscription;* Mrs. Anne Killegrew, both plates by Beckett; and another of her, by Blooteling; *all fine* . . 4 1 14 ..

688 Kildare, the Countess of, the larger sized plate, after Wissing, by Smith, *extremely fine and scarce;* and small early copy, R. Palmer excud., *rare* . . 2 .. 7 ..

689 Kildare, Countess of, the large plate, by Smith, *proof before part of the address;* and the small plate, *proof before any inscription, very rare* . 2 1 11 0

690 Kirk, Mad. Mary, after Lely, by Brown, *extra fine;* Sarah Duchess of Marlborough, *the large and small plates*, by J. Smith; and Miss Flora Macdonald, two different plates, by Faber, *proofs* . . 5 .. 11 ..

691 Lorne, Lady (Duchess of Argyle), after Lely, by Browne; Lady Eliz. Jones, by Thompson; Ladies Frances and Catherine Jones, by Smith; Mad. Jane Long, by Thompson, &c. 7 .. 8 ..

692 Mazarine, Ortance Manchini, Duchess of, different portraits, by G. Valck, Verkolie, and A. de Blois; *each very scarce* 3 .. 10 ..

693 Mazarine, Ortance Manchini, Duchess of, seated, her hand on a vase, after Lely, by G. Valck, *with the first address* 1 1 .. ..

693 Mazarine, Ortance Manchini, Duchess of, after Lely, by Valck, *before the flowers were introduced on the drapery, very fine* 1 3 1 ..

695 Middleton, Mrs. Jenny, as a Shepherdess, by H. Gascar; and Anne Duchess of Monmouth, feeding a lamb, after Lely; *both early mezzotintos, of great scarcity* . 2 .. 7 ..

696 Monmouth, Anne Duchess of, different portraits of her, in 4*to.*, by Williams, Schenck, &c.; *all fine and scarce* . 4

697 Newcastle, Margaret Lucas, Duchess of, standing within a niche, lines of verse below, after Diepenbeck, by P. Van Schuppen, *extremely fine* . 1

698 Norfolk, Margaret Audley, Duchess of, after Lucas de Heere, by P. W. Tomkins, *private plate, proof,—from the Bindley Collection* . . 1

699 Northumberland, Elizabeth Countess of, two portraits, after Lely, by Becket, and Browne; Mad. Katherine Neville, after Lely, by Browne, *first state*, inscribed "Van Dyck," as painter; Frances Stuart, Countess of Portland, after Van Dyck, by Browne, &c. . 7

700 Ossory, Countess of, after Wissing, by Becket, *very fine;* Christina Popping, *small oval*, by Simon Pass, 1614, *a little print of great rarity;* Mad. Ruten, after Van Dyck, by Bolswert, &c. . . 4

701 Portsmouth, Louise Duchess of, feeding a lamb, *mezz.*, after Lely, by G. Valck, *a beautiful impression, with broad margin* 1

702 Portsmouth, Louise Duchess of, *small oval*, after Lely, by Blooteling, *proof before any inscription;* and the same, *with the inscription, but before the engraved border* 2

703 Portsmouth, Louise Duchess of, seated on a sofa with a dog, *mezz.*, by H. Gascar, *before his name, very fine and rare* 1

704 Portsmouth, Louise Duchess of, three different portraits, by Thompson, and Van Somer; Countess of Stamford, 4*to.*, after Lely, by Thompson, *very fine*, &c. . 5

705 Robarts, Mad. Jane, (the Actress), after Lely, by Browne, *very fine and extremely scarce* . 1

706 Shore, Mrs. Jane, done from the original picture in the Eton Collection, by J. Faber, 4*to. mezz., fine and very rare* 1

707 Seymour, the Lady Katherine, and the "Lady Stanhope," both after Lely, by Browne, *both very fine and scarce* 2

708 Soams, Madam, inscribed "Sooms," after Kneller, by Beckett; and the same, *proof before any inscription;* and the Countess of Stamford, after Wissing, by Beckett, *very fine* 3

709 Vandyck Beauties—Celebrated Ladies of the Court of Charles I. engraved by Lombart, with the additional Heads of Lords Arundel and Pembroke, *fine early set, in beautiful preservation* . . 12

710 Wentworth, Henrietta Maria Lady, the Mistress of the Duke of Monmouth, whole length, after Kneller, by Williams, *very fine and rare* . . 1 / 1 .

711 Williams, the Lady, whole length, after Wissing, by Beckett; and Mrs. Catherine Wilkinson, after T. Hill, by J. Smith, *very scarce* . . 2 . 9 .

712 Windham, Mad. Anne, after Wissing, by Becket, *proof;* a smaller plate of her, by B. Lens; Diana Duchess of St. Albans, and the Countess of Westmorland, by Smith; Griselda Countess Stanhope, by M'Ardell, &c. . 7 . 10 .

THEATRICAL.

713 Penkethman, and Anthony Leigh, as the Spanish Friar, both by J. Smith; and Woodward, the Comedian, after Sir J. Reynolds, by Watson; *all very fine* . 3 . 17 .

714 Quin, by Faber, *very fine;* and Leigh, as the Spanish Friar, by J. Smith, *fine proof* . 2 / 0 .

715 Colley Cibber, as Lord Foppington, after Grisoni, by J. Simon, *very fine and scarce* . 1 . 12 .

716 Woodward and Shuter, as Captain Bobadil and Master Stephen; and different Portraits of Woodward, as Petruchio, Mercutio, and the Fine Gentleman . 6 . 10 .

717 Garrick, as Tancred; and the *original drawing in pencil*, by Worlidge, for the print; others of Garrick, Foote, &c. 9 . 9 .

718 Mrs. Woffington, as Mrs. Ford, full length, by J. Faber; *very fine and scarce* . 1 . 19 .

719 Samuel Foote, after Sir J. Reynolds, by Blackmore, *choice proof* . . 1 / 11 0

720 Garrick, as Abel Drugger, after Zoffany, by Dixon, *the original plate, very scarce;* and Foote and Weston, as Major Sturgeon, &c., after Zoffany, by Haid; *both choice proofs* 2 / 10 .

721 Shuter, Beard, and Dunstal, by Finlayson; and King and Mrs. Badderley, by Earlom; both after Zoffany, *fine proofs* 2 . 10 .

722 Garrick, whole length, leaning near the bust of Shakspeare, after Gainsborough, by V. Green; and Garrick, as Richard, after Dance, by Dixon, *fine proofs* . 2 / . .

723 Mrs. Jordan, after Stothard, *proof;* Ryder, Tomkins, and others in the school of Garrick, &c. . 24 . 0 .

724 Mrs. Jordan, Bannister, Incledon, Barrymore, Cooke, John Palmer, Parsons, &c. *proofs, &c.* . 12

725 Miss Farren, after Sir Thos. Lawrence, by Bartolozzi, *fine proof, and the etching* . 2

726 Mrs. Siddons, as the Tragic Muse, after Sir J. Reynolds, by Haward, *fine proof* . 1

WORKS OF VERTUE.

727 THE ARUNDEL FAMILY, AFTER VAN DYCK, *choice proof before any inscription* . 1

728 Edward VI. granting the Charter to Bridewell Hospital, after Holbein, *beautiful proof before any inscription* 1

729 The Children of Henry VII., after Jan de Mabuse, *proof before any inscription* . . 1

730 Henry VII. and VIII., and their Queens, Elizabeth, of York, and Jane Seymour, after Holbein, *fine proof* . 1

731 VERTUE'S TEN HISTORICAL PRINTS, including the Procession of Queen Elizabeth to Hunsdon House, the Arundel Family, &c. *very fine impressions, bound together*

WORKS OF SIR ROBERT STRANGE.

732 Portrait of Sir Robert Strange, in a circle, after Greuze; and the same, *proof, not quite finished* . 2

733 The Saint Jerome of Correggio, by Sir R. Strange, *remarkably fine* . . 1

734 Belisarius, after Salvator Rosa, *very fine* . 1

735 The Virgin, and the Angel Gabriel, after Guido; and the Return from Market, after Wouvermans, *very fine* 3

736 King Charles I. in his robes, after Van Dyck, *very fine* 1

737 Charles I., with the horse, after Van Dyck, *with the open letters, very fine* . . 1

738 CHARLES I., WITH THE HORSE, AFTER VAN DYCK, BEAUTIFUL PROOF BEFORE ANY LETTERS . 1

739 Henrietta Maria, with the young Princes, after Van Dyck 1

740 Henrietta Maria, with the young Princes, *fine proof before any letters* . . 1

741 Henrietta Maria, with the young Princes, *proof before the jewels were introduced on the table, very rare* . 1

742 The Children of Charles I., after Van Dyck, *very fine* 1

743 Charles I., with the Duke d'Espernon; and the King and Queen, with the young Princes; both after Van Dyck, by Baron 2

744 The Apotheosis of the Princes Alfred and Octavius, after West, by Strange, *proof;* Portrait of Volpato, the Engraver, by Raph. Morghen, &c. . 3 . 6 .

745 Portraits of King Charles I.; Thomas Cromwell, Earl of Essex; Thomas Wentworth, Earl of Strafford; James Marquis of Montrose; and Hamilton, the Poet; all by Strange, *small rounds, proofs, extremely scarce,—from Mr. Baker's Collection* . . 5 1 10 .

WORKS OF WILLE.

746 PETIT PHYSICIEN, after Netscher, BEAUTIFUL PROOF, *with large uncut margin* . . 1 5 10 .

747 L'Observateur distrait, after Mieris, by J. G. Wille,—*a present from Wille to Woollett* . . 1 1 3 .

748 L'Observateur distrait, *a most beautiful proof, with a little piece of rock etched at the right corner* . 1 3 17 0

749 Musiciens Ambulans, after Dietricy, *very fine early impression, before the final "E" in the word "Electorale,"—from the Josi Collection* . . 1 4 12 .

750 MUSICIENS AMBULANS, AFTER DIETRICY, A BEAUTIFUL PROOF BEFORE ANY INSCRIPTION, IN THE FINEST STATE 1 30 . .

751 Tricoteuse Hollandoise, after Mieris, *a very fine impression* 1 3 3 ..

752 Repos de la Vierge, after Dietricy, *very fine* . 1 . 10 6

753 Repos de la Vierge, *fine proof before any letters* 1 2 5 .

754 Oliver Cromwell, by Wille; The Young Pretender, by Daullé, PROOF; and Portrait of Wille, by J. G. Muller 3 . 10 .

MODERN PORTRAITS.

755 Capt. Dampier, by Sherwin; Rev. James Bentham, Samuel Pegge, Thos. Edwards, &c. . . 8 . 6 .

756 Dr. Southgate, De Lolme, Cowper, Richardson, and other Literary Personages, &c. . . 21 . 12 .

757 Duke of Wellington, after Isabey; Sir David Baird, Sir John Moore, Lords Hood, Hawke, &c. . 8 . 1 .

758 Woollett, and West, by Caroline Watson; Horace Beckford, after Cosway; Lord Byron, after Westall, &c. 14 . 14 .

759 Lord Chatham, by Sherwin, *fine proof;* The late Earl of Carlisle, by Ryder, *private plate;* Lord Fitzwilliam, Founder of the Fitzwilliam Museum, *private plate,* &c. 4 . 7 .

760 Napoleon, after Appiani, by Bartolozzi, PROOF; different Portraits of Blucher, &c. . . 8

761 Pitt, after Edridge, and after Hoppner, by Clint; and Charles James Fox, after Sir J. Reynolds, by Jones, *all fine proofs* 3

762 Lords Thurlow, and Mansfield, after Sir J. Reynolds; and Pitt, after Gainsborough, all by Bartolozzi . 3

763 Sir Joshua Reynolds, by V. Green; Ann Viscountess Townshend, after Sir J. Reynolds, by V. Green, whole length, *fine proof*, &c. . . . 3

764 Sir Joseph Radcliffe, Bart., whole length, after Owen, by J. Heath, *proof, private plate* . 1

765 Sir Edward Kerrison, Bishop Bathurst, Queen Catherine Parr, &c. engraved by Edwards, *presentation proofs* 6

766 The Duke of Wellington, after Sir Thos. Lawrence, by W. D. Taylor, *artist's proof on india paper* . 1

ROYAL FAMILY.

767 Lady Jane Grey, after Holbein, by Sievier; Charles II. receiving the first pine apple, by R. Graves, &c. . 4

768 George II., whole length, after Pine, by Dickinson; and George III., after Edridge, by Cardon, *proof on india paper* 2

769 Princess Charlotte, after Dawe, by Cooper; and with Prince Leopold, in their box, by Dawe; Queen Victoria, after Lane, by Lewis, *proofs*, &c. . . 7

770 Duke of York, after Sir Thos. Lawrence, by Doo, *proof before letters, on india paper* . . 1

771 Princess Charlotte, after G. Hayter, by Wedgwood, *proof, rare;* George Prince of Wales, by Sharp; Duke of Gloucester when a boy, after Sir Joshua, &c. . . 9

End of the Sixth Day's Sale.

SEVENTH DAY'S SALE.

ENGLISH SCHOOL.

LOT				
772	Dogs and the Frog, an original etching, by Mr. Edwin Landseer, 1822, *on india paper* . .	1	7	10
773	Shakespeare Characters, from the designs of Mortimer, etched by B. Reading, *proofs on india paper* .	12	2	
774	Private Etchings by J. G. Spurgeon; various Etchings of Heads by Worlidge, &c. . .	14	15	
775	Virgin and Child, after Schidone, by J. Smith; Subjects after the Dutch Masters, by Warner Vaillant, *early English mezzotintos* . . .	7	5	
776	The Cartoons of Raphael, engraved in mezzotinto by J. Simon, *fine set, very scarce* . .	8	1	10
777	Landscapes, after Zuccarelli, by Byrne, *one a fine proof;* Sea Piece, after Vernet, &c. . .	4	3	
778	Scene in Tom Jones, engraved conjointly by Woollett and Bartolozzi; and other Fancy Subjects, after De Loutherbourg, *proofs*, &c. . .	7	12	
779	Scene in Tom Jones, by Woollett, *proof before any letters;* and the Battle of La Hogue, the small plate, by Voysard, *proof*	2	10	
780	English Landscapes, after Gainsborough, Barrett, Gilpin, &c. by Middiman, *proofs*, &c. . .	9	3	
781	Marine Views, after Joseph Vernet, by Le Veau, *choice proofs*, &c. . . .	4	5	
782	Landscapes with Dutch Boors, Merrymakings, &c. after Teniers, by Le Bas; others after Rembrandt, Ferg, &c.	14	7	
783	Landscapes, after Poussin, and Berghem; small Heads of Infant Christ, &c. after Carlo Dolci,—*from the Houghton Gallery, proofs*, &c. . . .	7	15	
784	The Cartoons of Raphael, by Gribelin, 1720, *fine old impressions* . . .	8	1	13
785	Landscapes, etchings by Weirotter; others by Smith of Chichester, Byrne, Perelle, &c. . .	19	3	

786 Landscape with Ruins, *drawing*, by R. Wilson, R. A.,—*from Mr. Lock's Collection;* Cupid sleeping, etching by Parmegiano; Cattle, by P. Potter, *proofs*, &c. . 12

787 Illustrations to Shakespere, by J. Heath; to Rogers's Pleasures of Memory, after Westall, by Charles Heath, *proofs*, &c. 21

788 The Regatta Ticket, after Cipriani, by Bartolozzi, *proof;* Wilkes' Ticket, *proof;* and the same, *in three different states, from the Collection of Sir M. M. Sykes* 5

789 Tickets for the Benefit of Giardini and Tenducci, after Cipriani, by Bartolozzi, *several of them early proofs* 10

790 Tickets for the Benefit of Giardini, after Cipriani, by Bartolozzi, *choice proofs*, &c. . . . 7

791 Tickets after Cipriani; Fancy Heads, after Cipriani, by Bartolozzi, *proofs*, &c. . . . 9

792 Scraps of Nature; Set of beautiful Etchings of Landscapes, by Brandard, *on india paper*, bound together 17

WORKS OF HOGARTH.

793 Portrait of William Hogarth with his Dog, *extra fine* 1

794 Hogarth painting the figure of Comedy, with the white face, inscribed below "*The face engraved by William Hogarth,*" *without the date* . . . 1

795 Hogarth painting the figure of Comedy, with the white face, "*The face engraved by W. Hogarth*" *effaced, and the date introduced* . . . 1

796 The Plates to the Analysis of Beauty, *first states, very fine* 2

797 Set of the Harlot's Progress, *remarkably fine, in the first states* 6

798 Set of the Rake's Progress, *a choice set, some of the plates before the usually described first states* . 8

799 Modern Midnight Conversation, *first state, very fine* 1

800 Modern Midnight Conversation, *first state, printed in red ink, very scarce* . . . 1

801 Southwark Fair, *very fine* . . . 1

802 The Distressed Poet, *first state, very fine* . 1

803 The Enraged Musician, *first state, very fine* 1

804 The Four Times of the Day, *first states, very fine* 4

805 Strolling Actresses dressing in a Barn, *the usually described first state* . . . 1

806 Strolling Actresses dressing in a Barn, *very fine, earliest state, being with the thick wig, which the female wears in the left corner of the print, &c.* . . 1 — 6 — —

807 Garrick in the character of Richard III., *very fine* 1 — 1 12 —

808 Set of the Idle and Industrious Apprentices, *remarkably fine, in the first states* . . 12 — 7 17 6

809 The Gate of Calais, *very fine* . . 1 — 1 1 —

810 Set of the Marriage à la Mode, *first states, an extremely fine set* . . . 6 — 15 5 —

811 Beer Street, and Gin Lane, and Beer Street, *first state, with the Frenchman* . . 3 — — 16 —

812 Gin Lane, and the same, *first state, with the white faced baby, very fine* . . 2 — 1 10 —

813 Moses brought before Pharoah's Daughter, and Paul before Felix, *first states, very fine* . . 2 — 1 7 —

814 Set of the Election Pieces, *in the earliest states, a remarkably fine set* . . 4 — 9 10 —

815 The March to Finchley, "*the Sunday print,*" *extra fine* 1 — 10 5 —

816 France and England, *on the thin paper, Plate 2 is before the word "England"* . . 2 — 3 3 —

817 The Cock Pit, *very fine* . . 1 — — 12 —

818 The Country Inn Yard, *first state;* The Times, "Plate 1," *first and second states;* and the Times, "Plate 2" 4 — 1 5 —

819 Churchill the Bruiser, *first state, with the white "Lyes" on the Club; second state, before the picture on the pallet; and the third state, with the picture introduced* . 3 — 2 12 —

820 The Bench, *first state;* Datur Vacuum; Laughing Audience; and Company of Undertakers, *all fine* . 4 — 1 4 —

821 The Bench, *first state, very fine; the second state;* and the Sleepy Congregation, *first state* . 3 — — 19 —

822 Portrait of Sarah Malcolm, executed 1732 for murder, *very fine and rare;* and the copy . . 2 — 2 14 —

823 The Five Orders of Perriwigs, *first state, before the letter "E" in advertisement; and the second state* . 2 — 1 15 —

824 Æneas in a Storm; and Rich's Glory, or his Triumphant Entry into Covent Garden, *both very fine and scarce* 2 — 3 15 —

825 The Beggar's Opera; and the same, *proof before the inscription above, very fine* . . 2 — 1 5 —

826 Time smoaking a Picture; and the same, *first state, before the word "Crates"* . . 2 — 2 1 —

1	14	„	827	Henry VIII. and Anna Boleyn, *first state, with the lines of verse below, very fine* . . 1
4	12	„	828	Receipt Plate for the print of the March to Finchley, *with the original autograph and seal of Hogarth, in beautiful preservation* . . 1
4	18	„	829	Columbus breaking the Egg; Receipt Ticket for the Analysis of Beauty, *with the original autograph and seal of Hogarth, in very fine state* . . 1
3	3	„	830	Crowns and Mitres; The Receipt Ticket for the Election Entertainment, *with the original autograph and seal of Hogarth, very fine* . . 1
„	13	„	831	Paul before Felix, the small plate, *first state;* Tartuff's Banquet; Woman swearing a Child; and the Cock Pit, *all fine* 4
1	„	„	832	Portrait of the celebrated Lord Lovat, "drawn from the life"; and the same, *first state, before the price "One Shilling" rare* . . . 2
2	11	„	833	Portrait of Gibbs the Architect, *mezz.*, in an engraved oval, with border, by McArdell, *very fine and scarce* 1
6	„	„	834	Large set of the Hudibras, *before "Down with the Rumps," first state, a fine set* . . 12
„	7	„	835	Sancho's Banquet, and the Head of Sancho, from the original drawings by F. C. Lewis, *proof, only 7 taken;* and the Politician, by Sherwin . . 3
7	„	„	836	Set of the Plates to Don Quixotte, *proofs before the quotations below, very fine* . . 6
„	13	„	837	Taste in High Life, by Samuel Phillips; and the Beggar's Opera, by W. Blake, *proofs* . 2
„	14	„	838	Taste in High Life; Indian Emperor; and the Beggar's Opera, *all with the letters* . . 3
1	11	„	839	Enthusiasm Delineated, *copy from the rare print;* The Politician, *proof before the date;* View of Rosamond's Pond; and Portrait of Broughton the Boxer, *private plates* 4
2	11	„	840	Portrait of Frances Lady Byron, by J. Faber, *the large uncut plate, very fine and scarce* . 1
1	„	„	841	Sancho's Feast, *the original plate;* and the Mystery of Masonry, *first state, both very fine* . 2
„	16	„	842	Booth, Wilks and Cibber contriving a Pantomime, *first state, rare;* and Taste in High Life, *the original plate* 2
„	5	„	843	Frontispiece to Kirby on Perspective, by Woollett; Satan, Sin and Death, by Ogborne; and others after sketches by Hogarth . . 5

844 Portrait of Huggins, *small round, rare*; John Wilks, Martin Folkes, and Cap. Coram, *all fine* . 4 — 1 14 —

845 View at Twickenham, PROOF; Battle of the Pictures; and the "Bathos," &c. . . 6 — — 13 —

846 Before and After, *first states;* and the Modern Midnight Conversation, *second state* . . 3 — — 11 —

WORKS OF SHARP, BARTOLOZZI, WOOLLETT, &c.

847 Mary Queen of Scots, and her Son, James I. when a boy, after Zucchero, by Bartolozzi, *choice proof before any letters* 1 — 2 15 —

848 Charles I. in three positions, after Van Dyck, by Sharp, *fine proof* . . 1 — 1 12 —

849 Dr. Hunter, by Sharp, after Sir Joshua Reynolds, *fine proof* 1 — 2 19 —

850 St. John preaching in the Desert, after Salvator Rosa, by Browne, *fine proof, on india paper* . 1 — 1 2 —

851 The Watering Place, after Rubens, by Browne, *fine proof, on india paper* . . 1 — 1 10 —

852 The Waggoner, after Rubens, by Browne, *fine proof before the motto in the arms* . . 1 — — 10 6

853 The Waggoner, after Rubens, by Browne, *proof before any letters or the arms* . 1 — 1 12 —

854 Brisk Gale, and companion, after Vander Velde and Backhuysen, by Canot, *fine proofs* . 2 — 1 19 —

855 The Landing of Æneas in Italy, after Claude, by Mason, *fine proof;* and Waterfall, after Ruysdael, by S. Smith, *proof;* and the *etching* . . 3 — 1 1 —

856 The Circumcision, after Guercino, by Bartolozzi, *fine proof,—from Sir M. M. Sykes' Collection* . 1 — — 11 —

857 The Clytie, after Annibal Caracci, by Bartolozzi, *choice proof,—from Sir M. M. Sykes' Collection* . 1 — 2 1 —

858 The Clytie, by Bartolozzi, *with the letters;* and the Riots in Broad Street, after Wheatley, by James Heath, *fine proof* 2 — — 15 —

859 Set of the Shooting Pieces, after Stubbs, by Woollett, *fine proofs* . . 4 — 3 5 —

860 The Niobe, after Wilson, by Sharp and Smith, *fine early proof* 1 — — 12 —

861 Death of Captain Cook, the large plate, after Webber; Henry VIII.'s Ship, the Great Harry, by Canot; Series of Views of the Battle of the Nile, &c. 8 — — 7 —

	13		862	Caius Gabriel Cibber's Figures at Bethelem Hospital, by Sharp, *proof, rare;* Tomb of William of Wyckham, at Winchester, by Sherwin, &c. . . 6
	7		863	Dutch Boors, after Teniers, by Michel; Pope Clement; Sir Thomas Gresham, &c., *proofs,—from the Houghton Gallery* 7
	8		864	Ann Page, and Slender, after Leslie, by Engleheart, *proof on india paper*, &c. . 3
1			865	Salvator Mundi (from the picture by Carlo Dolci at Burleigh), by Cardon, *proof on india paper* . 1
2			866	The Silence, after Annibal Caracci, by Bartolozzi, *choice proof* 1
	14		867	Virgin and Child, after Raphael, by Anderloni; and the same composition, by Guidetti, *fine proofs* . 2
	13		868	Fishermen on the look out, after Collins, by J. Phelps, *artist's proof, on india paper* . 1
	5		869	The Waterfall, after Zuccarelli, by Middiman, *proof;* and the *etching;* and Smugglers attacked, after Bourgeois, by Earlom, *proof* . . 3
	5		870	The Smugglers attacked, after Bourgeois, by Earlom, *proof before the title* . 1
1	15		871	Statue of Mr. Pitt, from Nollekens' Statue at Cambridge, by J. Heath, *presentation proof, on india paper, to the Duke of York* . . 1
2			872	King Lear in the Storm, after West, by Sharp, *fine proof* 1
1	7		873	Death of Lord Nelson, after West, by Heath, *choice proof before any inscription (only eight taken)* . 1
2	17		874	Series of Plates of the Bayeux Tapestry, from the Drawings of Charles Stothard, *in colours* . 17
	5		875	The Happy Cottagers; the Sailor's Return, &c., after Bigg, by Nutter, &c. *proofs* . 4
1	5		876	Holy Family, after Sir Joshua Reynolds, by Sharp, *fine proof, with perfect margin* . 1
1	18		877	The Blind Fiddler, after Wilkie, by Burnet, *proof, on india paper, before the cross lines on the boy's hat* . 1
1	14		878	The Blind Man's Buff, after Wilkie, by Rainbach, *choice proof, on india paper* . . 1
2			879	La Femme Hydropique, after Gerard Dow, by Claessens, *fine proof* . . 1
1	5		880	Napoleon, in his robes, after Gerard, by Desnoyers, *fine early impression* . . 1
	7		881	The Banditti Prisoners, after Both, by Browne, *proof before any inscription* . . 1

882 Jacques at the Stream, after Hodges, by Middiman; and others from Boydell's Large Shakspeare, *proofs* . 3 " 5 "

883 The Field of the Cloth of Gold, published by the Antiquarian Society: Design for a Monument to Lord Nelson, by Canova, &c. . . 3 " 8 "

883*Portrait of Edmund Waller, the Poet, *a beautiful drawing in pencil*, by David Loggan . . 1 " 11 "

883**Portrait of Peter Mews, Bishop of Winchester; and of a Gentlemen, temp. Charles II., *highly finished in pencil by Loggan* . . 2 " 13 "

MEZZOTINTOS.

WORKS OF RICHARD EARLOM, &c.

884 James Duke of Richmond, whole length; and Sir Thomas Chaloner; both after Van Dyck; Marchioness of Wharton, after Lely; all by Earlom, *fine* . 3 " 9 "

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